

IES • TV • THEATER • RESTAUR

John Ehrlichman Scopes the De Lorean Case Seymour Britchky Scouts the Upper East Side



THEATRE

NEW YORK

THE LIZ AND DICK SHOW

Notes on 'Private Lives'

By Marie Brenner



LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FOR ALL THOSE BOTTLES SHE GAVE YOU.

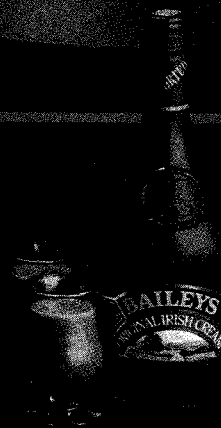
Imported by The Paddington Corporation, New York, N.Y. 34 Proof © 1983

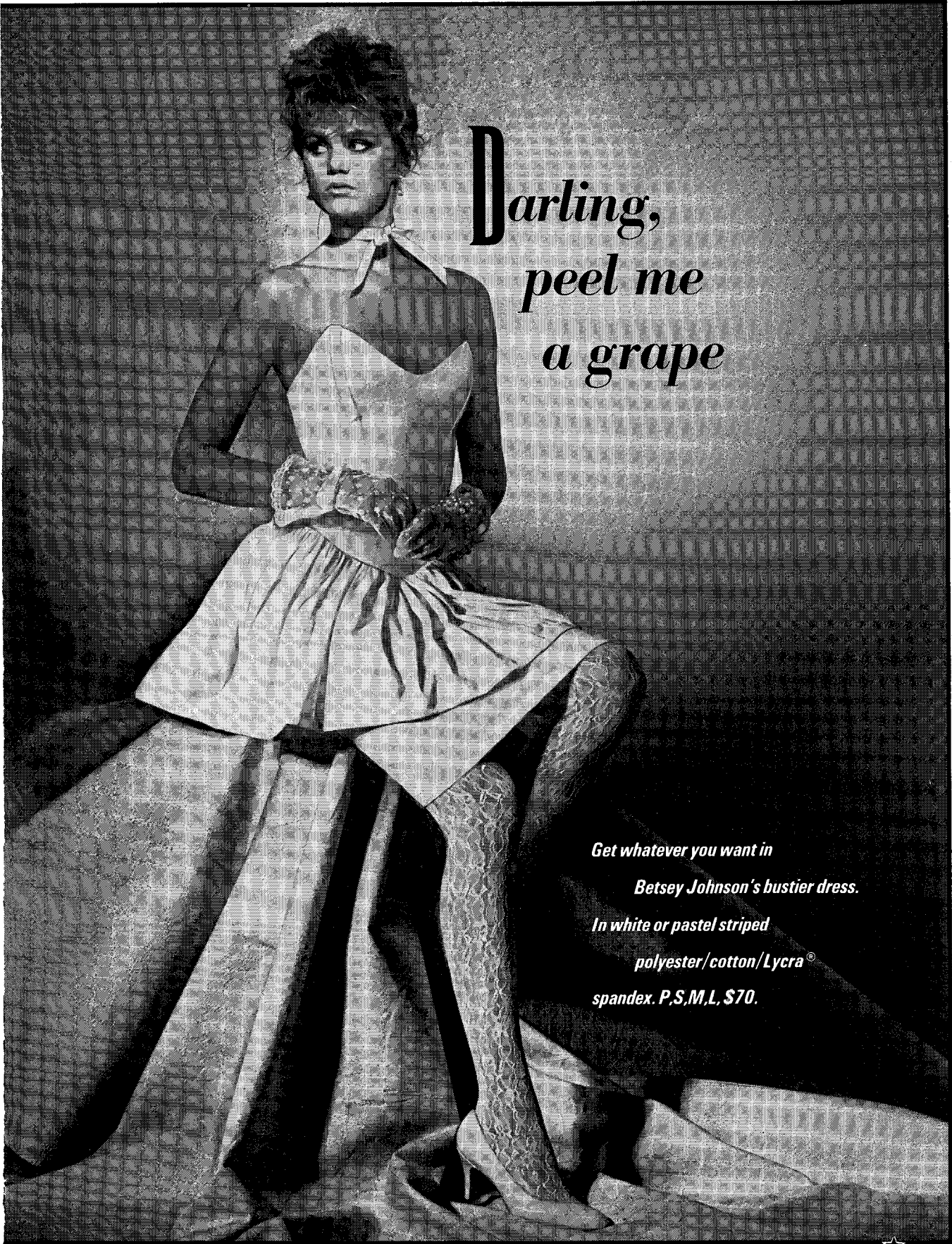
BAILEYS
ORIGINAL IRISH CREAM
THE ORIGINAL IRISH CREAM LIQUOR

Happy
Mother's
Day
Mom

Don't forget, May 8 is Mother's Day.
To send a gift of Baileys anywhere in the U.S., call 800-528-6148.
In Arizona, call 957-4923. Void where prohibited.

GIVE BAILEYS. THE TASTE OF MAGIC.





Darling,
peel me
a grape

Get whatever you want in

Betsey Johnson's bustier dress.

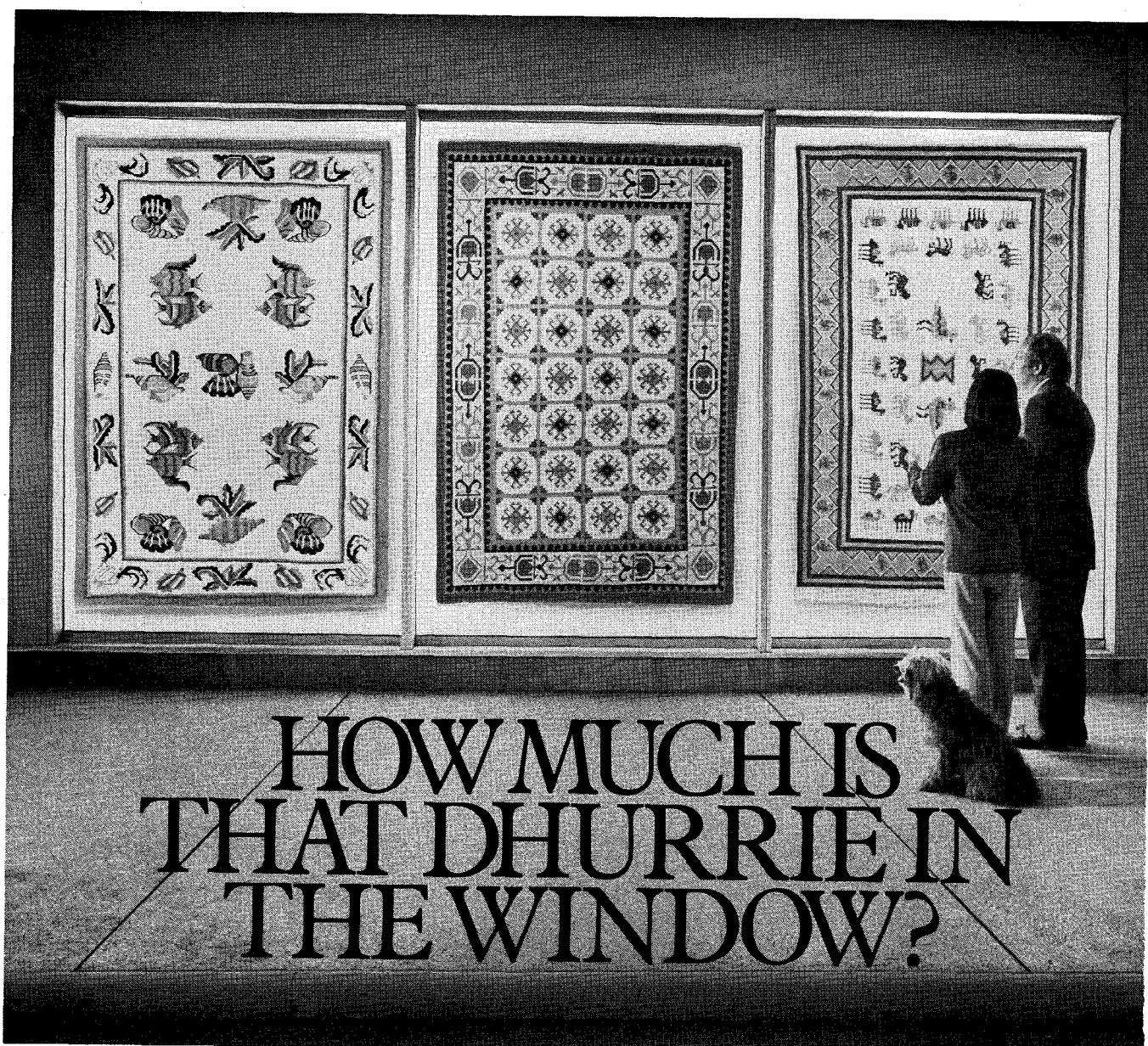
In white or pastel striped

polyester/cotton/Lycra®

spandex. P,S,M,L, \$70.

macys[★]

The Betsey Johnson Outpost (D.445), for Jrs on 4, Macy's Herald Square. Use your Macy's charge. Or, Macy's welcomes the American Express® card.



HOW MUCH IS THAT DHURRIE IN THE WINDOW?

If you do hope that Dhurrie's for sale, hightail it over to Einstein Moomjy.

Hundreds of these all-wool, handwoven rugs have come all the way from India for the occasion.

There's a seashell that's a real collector's item. At a price that's a mere shell of its former self. And a summer sand you won't want to slip through your fingers.

While the animal designs

we're offering show a real animal instinct on our part.

Elephants that aren't to be forgotten. Gift horses. Giraffes that will cause rubbernecking. And a camel you'd walk a mile for.

Bunches of flowers have been nipped in the bud. So have geometrics (in every design but a holding pattern). Like a diamond that will turn Einstein Moomjy into a regular diamond exchange.

And just about every design comes in just about every size. From Chihuahua to Great Dane.

It won't be long before they're all gone. Even the ones in the window.

So Dhurrie.

Our Window Display Of Prices

Size	Was	Is
4'x 6'	\$ 295	\$199
6'x 9'	675	399
8'x 10'	985	599
9'x 12'	1325	799
10'x 14'	1695	999

Einstein Moomjy. The Carpet Department Store®

IN NEW YORK: 150 EAST 58TH ST., (BET. LEXINGTON & THIRD AVENUES) A&D BLDG., (212) 758-0900 STORE OPEN 9:30 AM TO 6:30 PM INCL. SAT., MON. & THURS. TILL 9 PM
IN NEW JERSEY: PARAMUS, 526 ROUTE 17 (201) 265-1100 N. PLAINFIELD, 934 ROUTE 22 (201) 755-6800 WHIPPANY, 265 ROUTE 10 (201) 887-3600 LAWRENCEVILLE,
2801 BRUNSWICK PIKE (ALT. U.S. 1) (609) 883-0700. ALL N.J. STORES OPEN DAILY TO 9 PM, SAT. TO 6 PM. WE ACCEPT VISA, MASTER CARD AND AMERICAN EXPRESS.

CONTENTS

38

The Liz and Dick Show: Notes on *Private Lives*

By Marie Brenner

It's a press agent's dream—Elizabeth Taylor and Richard Burton together on Broadway for the first time, in Noël Coward's *Private Lives*. "Noël used to tell us all the time that we totally fit his play," says Taylor. And indeed the play's similarity to the stars' own not-so-private lives isn't hurting ticket sales. Although the show was panned in Boston, the audiences there went wild, and Taylor is "ready for Nouveau York." Nouveau Yorkers are always ready for Liz.

47

De Lorean and the Lawyers

By John Ehrlichman

Since John Z. De Lorean's arrest last October on cocaine-conspiracy charges, his case has been marked by strange twists and angry turns. Nothing is more curious, however, than the way the former auto tycoon has handled his legal team. So far, he's been through a small battalion of lawyers—retaining some, shopping for others, and consulting still others to second-guess legal strategies. As reported by John Ehrlichman, whose latest book is *Witness to Power: The Nixon Years*, not even the lawyers signed up by De Lorean can agree about who's on the team and who's not.

54

North by Northeast

By Seymour Britchky

If, hungry and thirsty, our man Britchky found himself north of 72nd and south of 96th, east of Fifth and west of the East River, he would take himself to one of these ten restaurants.

DEPARTMENTS

16

The Bottom Line: Credit Where Credit Is Due

By Jack Egan

East Harlem's Union Settlement Federal Credit Union has given the neighborhood homegrown financing for 26 years.

20

On Madison Avenue: The Long Wait

By Bernice Kanner

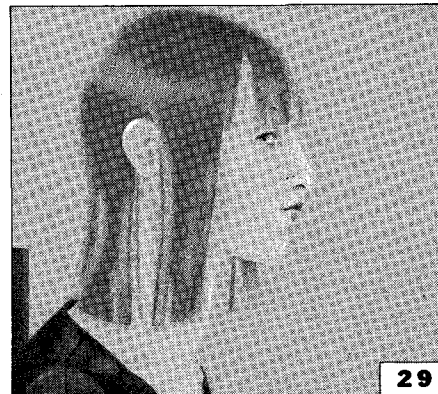
The mail-order industry's biggest problem is keeping the public's trust.

29

Private Lives: Little Girl Lost

By Jennifer Allen

A father in absentia is perplexed by his partly grown-up daughter.



33

The National Interest: If Reagan Spoke From the Heart

By Michael Kramer

The Salvadoran war is being lost, but Reagan won't admit what this could mean.

76

The Sporting Life: Stats Incredible

By Vic Ziegel

The Bill James Baseball Abstract will tell you things about the sport you never thought you needed to know.

THE ARTS

74

Art: The Face of Power

By Kay Larson

Shows of works by Holbein and Constable are among the main events of the current British cultural "invasion" of New York.

78

Books:

Yakety Yak (Don't Talk Back)

By Rhoda Koenig

Read here and get gas is our critic's verdict on *Heartburn*.

82

Music: Magic Fire Music

By Peter G. Davis

Peter Maxwell Davies with the Fires of London, Zubin Mehta with the Philharmonic and Schoenberg—great combinations.

84

Movies: Flashing

By David Denby

James Toback's *Exposed* is long on glamour and short on believability.

86

Dance: Royal Caprices

By Tobi Tobias

The Royal Ballet still has Frederick Ashton and its dancers—treasures indeed.

89

Theater: Only Make-Believe

By John Simon

Even with that almost always great score, *Show Boat* is only a half-success. *Total Abandon* is a total mess. *Win/Lose/Draw*—the title says it.

MISCELLANY

8 Letters

13 *Intelligencer*, by Sharon Churcher

36 *In and Around Town*,

by Ruth Gilbert

72 *Best Bets*, by Nancy McKeon

and Corky Pollan

91 *Sales & Bargains*,

by Leonore Fleischer

94 *Cue Listings*

131 *New York Classified*

137 *Town & Country Properties*

138 *New York Competition*,

by Mary Ann Madden

140 *London Times Crossword*

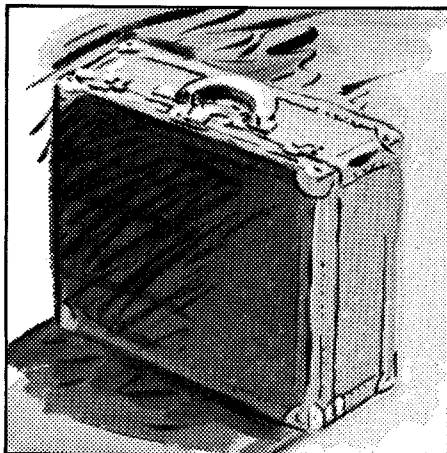
140 *Cue Crossword*,

by Maura B. Jacobson

Cover: Photograph by Martha Swope.

MAY 9, 1983—VOL. 16, NO. 19. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, Love Times, Movies Around Town, The National Interest, New York, New York Gazette, New York Intelligencer, New York Journal, Page of Lists, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week in December and the first week in January, and the first two weeks in July) by News Group Publications, Inc., 755 Second Avenue, New York, New York 10017. Copyright © 1983 by News Group Publications, Inc. All rights reserved. Reproduction without permission is strictly prohibited. Officers of News Group Publications, Inc.: Donald Kummerfeld, President; John C. Bender, Vice-President and Secretary; Jeffrey A. Leist, Vice-President and Treasurer. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-880-0700. POSTMASTER: Send address changes to *New York*, Box 2979, Boulder, Colorado 80302. Subscription rates in the United States and possessions: 10 issues, \$29; 100 issues, \$52. For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80322.

Louis Vuitton in New York.



For well over one hundred years, the Louis Vuitton craftsmen have fashioned trunks, suitcases and bags that bear the stamp of durability, strength and refinement. The Louis Vuitton concept of luggage is unique. It has been maintained since 1854.

You may find it in New York at the Louis Vuitton stores:

51 East 57th Street
New York, N.Y. 10022
(212) 371-6111

At Macy's Herald Square
New York, N.Y. 10001
(212) 868-0186

LOUIS VUITTON
MALLÉTIER À PARIS

MAISON FONDÉE EN 1854

In Paris and the major cities of the world.
In the U.S.A.: New York, Bal Harbour, Palm Beach, Chicago, Dallas,
Beverly Hills, San Francisco, Honolulu.

LOUIS VUITTON® FABRIC DESIGN®

NEW YORK

Editor
Edward Kosner

Managing Editor
Laurie Jones

Design Director
Robert Best

Executive Editors
Richard Babcock, Deborah Harkins

Senior Editors
Frederick Allen, Peter Devine (Copy)
Peter Herbst, Rhoda Koenig, Nancy McKeon
Anna Wintour, Carter Wiseman

Photography Editors
Karen Mullarkey, Jordan Schaps

Contributing Editors
Jennifer Allen, Julie Baumgold, Alexis Beepalot
Marie Brenner, Seymour Britchky, Sharon Church
Orde Coombs, Barbara Costikyan, Michael Daly
Peter G. Davis, David Denby, Jack Egan
Linda Bird Francke, Gaele Greene

Anthony Haden-Guest, Pete Hamill, Maura B. Jacob
Bernice Kanner, Jesse Kornbluth, Michael Kram
Kay Larson, Mary Ann Madden, Nicholas Pileggi
Alan Rich, Tony Schwartz, John Simon
Tobi Tobias, Craig Unger, Lally Weymouth
James Wolcott, William Wolf, Linda Wolfe, Vic Zieg

Around Town Editor: **Ruth Gilbert**
Sales & Bargains Editor: **Leonore Fleischer**
Associate Editors: **Florence Fletcher, Quitta McMa**
Assistant Editors: **Georgia Gunn, Corky Polian**

Mayer Vishner
Editorial Assistants

Peter Blauner, Ellen Hopkins, Fran Kessler
Tanya Lenkow, Sarah Lewis, Deborah Mitchell
Evelyn Norman, Eric Pooley, Laurie Schechter
Jennifer Seabury, Amy Virshup, Jeannette Walls
Cue Listings: **Gillian Duffy, Madeline Johnson, Elise U**
Editorial Publicity: **Suzanne Eagle**

Art Director
Patricia Bradbury

Art Production Manager: **David White**
Assistant Art Director: **Don Morris**
Assistant Photo Editor: **Susan Vermazen**
Assistant Art Production Manager: **Shelley Lefkowitz**
Art Staff: **Christine Lang (Art Assistant)**
Deane Folsom, April Garston
Vivette Porges, Joan Ranieri

Publisher
Cathleen Black

Circulation Director
Vince Dema

Circulation Business Manager: **Harold Shain**
Staff: **Linda Cortese, William Donaldson**
Nora George, Ellen Goldwasser, Bella Hopkins
Amy Kirson, Ann Llewellyn, James Smith

Production Director
Frank Sullivan
Production Manager: **Richard Muehleman**
Staff: **Dolores Liberto, Kathy Tomlin**

Controller
Sidney Ferenc
Credit Manager: **Molly Strauss**
Staff Accountants: **Ruth Chamberlain, Carmine Tie**
Staff: **Teresa Ferri, Jeffrey Nozilo**
Mark Sabb, Susan Schwartz

Advertising Sales Director
David O'Brasky
Advertising Manager: **Marvin Krauss**
Promotion Director
Elaine Shindler

Promotion Manager: **Anthony Irving**
Research Manager: **Ken Meltner**
Staff: **Anne Lewis, Jillann Picariello**
Chris Shea, Jane Slevin

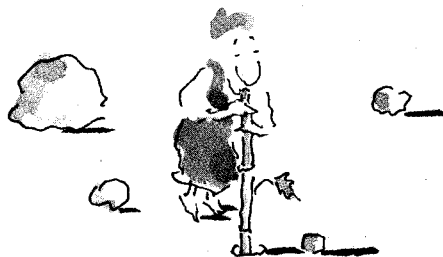
Sales Representatives
Larry Burstein, Elinore Carmody
Mary Joe Cassidy, Carol Crellin, Betsy Cronen
Patricia Drazan, Nan Elmore, Thomas Fiorio

Jack Kaduson, Alan Tigner, Lori Zelikow
Advertising Coordinator: **Nancy Pollock**
Computer Operations: **J. McGehee**
Staff: **Penney Bigel, Theresa Bresnihan**
Helen Fajerman, Patricia Herberich
Mimi Moskowitz, Marilyn Taerstein
Chicago: **Heidi Grumley, Manager**
Classified Advertising Manager: **Mel Worby**

Staff: **Kathy Kontiles**
Information Services Manager: **Valerie Taylor**
Personnel Manager: **Mary O'Connor**
Office Services Manager: **Mary Ann McCarthy**
Staff: **Paul Abrams, Andrew Cruz, Jacqueline Dea**
Stan Katta, Rodney Madden, Joseph Markfelder
George Pogue, Anna Preato
Special Consultant: **Mort Glankoff**

News Group Magazines
President: **Marty Singerman**
Director of Finance: **Alan Greene**
Coordinator: **Lucille Piccoli**

EARTH'S FIRST SOFT DRINK.



When the earth was new, mountains rose and valleys were carved and there was created, in what is now called France, a spring that is now called Perrier.[®]

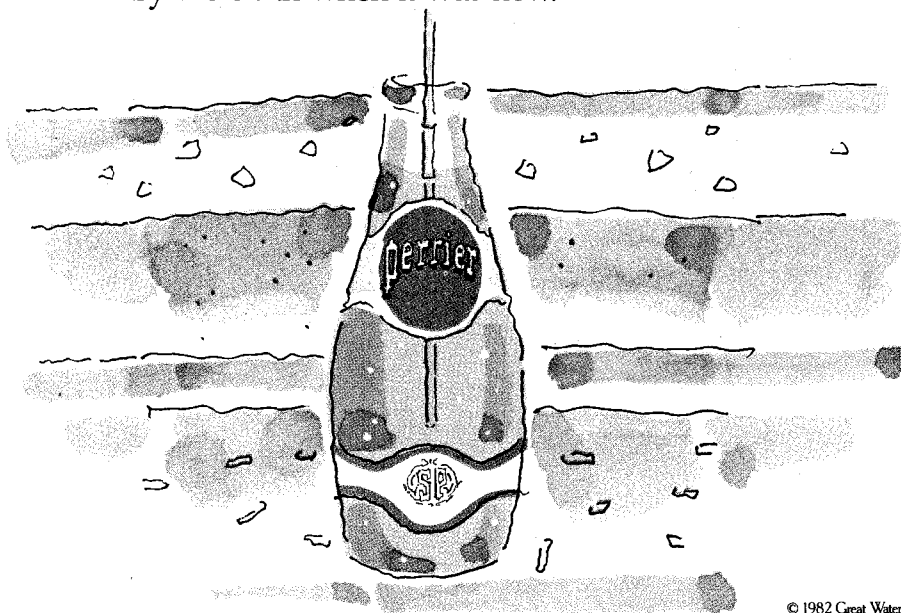
All the Perrier in the world is born in that spring.

Still clear, pure and sparkling, and minus all those additives that civilization has invented. There's no sugar. No artificial sweetener. No calories. There's no caffeine, no coloring. And Perrier is recommended for salt-free diets, as well.

In modern times, when most beverages are made with water that's been disinfected, softened, oxidated or chlorinated, it's nice also to know that Perrier is naturally filtered as it rises to the surface from its deep underground source.

And so our only concession to civilization is the green Perrier bottle. Because without it, you would never get to enjoy Perrier.

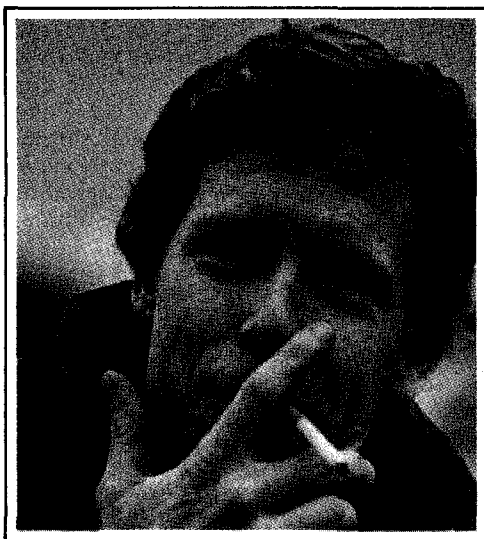
Perrier. Earth's first soft drink.[™] Not manufactured, but created by the earth when it was new.



© 1982 Great Waters of France, Inc.

All Out Taste.





The cigarette that changed two million minds. The one that rewrote the book on cigarette-making. The MERIT cigarette.

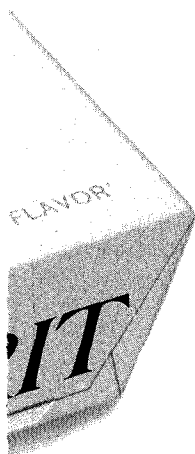
Made by actually boosting the taste you get out of smoking. Boosting taste to equal leading cigarettes having up to twice the tar.

MERIT. There's nothing halfway about it—you'll know it when you taste it.

Nothing halfway about it

MERIT

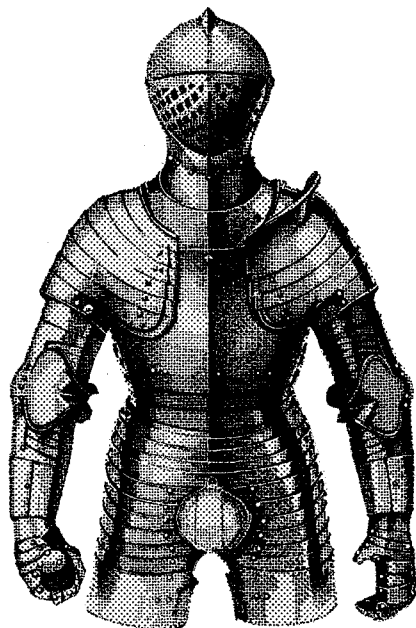
Kings & 100's



© Philip Morris Inc. 1983

Kings: 7 mg "tar," 0.5 mg nicotine—100's Reg: 10 mg "tar," 0.7 mg nicotine—100's Men: 9 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report Dec'81

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.



Treasures from the Tower of London

A unique collection of armour housed in the Tower of London now making its first ever journey to Toronto. Over five hundred years of history are detailed in these exquisitely crafted examples of arms and armoury, showing at the newly renovated and expanded Royal Ontario Museum.

The collection of one hundred and twenty works includes suits of armour belonging to Emperor Maximilian I of Germany, and Henry VIII and Charles II of England, as well as ceremonial and presentation pieces, hunting equipment, edged and missile weapons and a variety of firearms.

The exhibition runs from March 19 to June 19. Hours are Monday to Sunday 9:00 a.m. to 11:00 p.m. Admission is \$5.50 for adults, \$4.00 for seniors and students, and \$3.00 for children, 12 and under.

For more information, call TOLL FREE: 1-800-828-8585, in New York State, 1-800-462-8404.



LETTERS

Happy Anniversary

THE PHOTOGRAPHS WERE MAGNIFICENT, the articles timely, and Pete Hamill's vivid commentary tied the whole piece together. This issue [April 18] is destined for a permanent place in my library.

Lisa M. Green
Manhattan

I AM A COLLEGE STUDENT WHO HAS BEEN struggling all my life to complete the sentence "When I grow up, I'm gonna be..." Tonight I opened your anniversary issue. Half an hour later I marched into the kitchen to find my mother. "Hey," I said, "when I grow up, I'm gonna be Pete Hamill."

Nancy Heyman
Manhattan

I BEGAN WITH YOU AS A CHARTER subscriber and have enjoyed *New York* ever since. Now that we live in New England, *New York* is my weekly letter from home.

Margaret Femia
Hudson, N.H.

NOTHING UPSETS ME MORE THAN A PIECE of journalistic tripe such as Jennifer Allen's "Harlem on My Mind." Life is difficult for all of us, but to make excuses for the mess people make of their own lives only compounds the problem. I'm a middle-class individual, and I shop at sales; it's no big deal to go several miles, on foot if necessary, to get what I need. What's this nonsense about taking cabs—I do it only when it's absolutely necessary. My father's best yearly salary ever was \$11,000, during the sixties, and somehow he was able to put all five of us through parochial schools, pay off a home mortgage, car, and our medical and dental bills, and he still had enough put by for retirement. Ms. Allen's modern excuses for being a drain on society just don't make it.

Richard Hill
Queens

I WAS APPALLED BY THE ARTICLE YOU chose to represent Harlem. I was expecting to read about the many contributions made to the nation by Harlem's residents. There are wonderful things going on in the black community, and I think these should have been portrayed in your anniversary issue.

D. Coleman
New Rochelle, N.Y.

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017.

WHY DOES A WOMAN ON WELFARE TAKE more cabs in one day than I feel I can afford in a month? Why does a woman with five children to feed have *three* dogs as pets? What about a little common sense here? Sharon Green complains that at the end of the month she does not have enough money to buy food for her children. Surely with fewer cabs and fewer dogs there would be a little more money for food.

E. Feinberg
Cliffside Park, N.J.

AFTER READING THIS ISSUE, I NOW realize how much New York City meant to me when I lived there. I miss the culture. I miss the hassles. I miss my friends. I miss my roots.

Howard Hoffman
Phoenix, Ariz.

AS A NEW YORKER LIVING IN EXILE, I looked at the photographs and remembered.

Bonnie Arditti Edelstein
Hollywood, Fla.

YOUR FIFTEENTH-ANNIVERSARY ISSUE was a love letter to all of Manhattan, and it captured the magic of a city without equal.

Charles C. Reely
Alexandria, Va.

YOU WROTE THAT ALUMNI OF *New York* have gone on to edit or play major roles in many well-known magazines, including *Ad Age*. Besides Jim Brady, I don't know any *New York* people who have gone on to *Ad Age*. However, at *Adweek*, our list of employees and consultants includes my partner, Ken Fadner; Clay Felker; Ed Diamond; Walter Bernard; Wally Lawrence; John Frantino; Conrad Perez; Marie Guerra; and Joan Cheda—all from *New York*.

John C. Thomas Jr.
President, *Adweek*
Manhattan

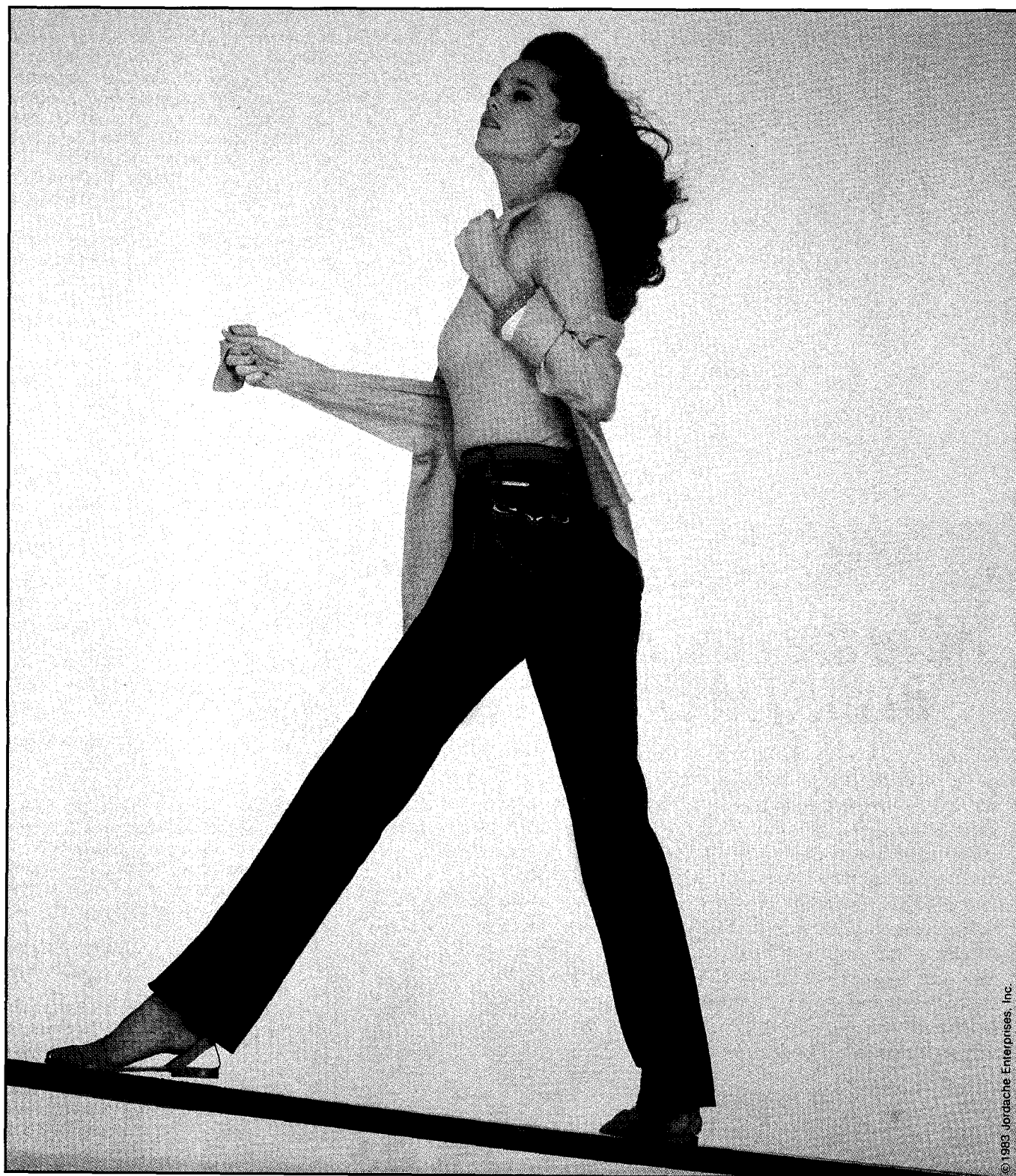
FIFTEEN YEARS AGO YOUR THEN ADVERTISING director called on me to discuss the ideas behind *New York*—style, tone, and a unique sense of form. Thank heavens you've never wavered since then.

Robert L. Dilenschneider
Chicago, Ill.

I ENJOYED READING YOUR ANNIVERSARY issue, but could not develop much enthusiasm for Tony Schwartz's "Making Money at American Express." I joined American Express's Travel Division in 1977 and left three years later to broaden

THE JORDACHE LOOK™ ... in missy jeans

Now, the look you want for the fit you need.



© 1983 Jordache Enterprises, Inc.



Macy's Bamberger's

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Cool clothing from countries where they know what hot means.



Send \$1 for the new Putumayo catalog of fashion and accessories from around the world.

Putumayo, Dept. 109
135 East 65th St., N.Y., NY 10021
Phone orders: (212) 861-7676

LEFT: T-shirt \$18. Skirt \$30.
Sash \$12. All cotton.
RIGHT: Pantaloon \$38.
Blouse \$38. Sash \$10. All cotton.

857 Lexington Avenue at 65th St.
(212) 734-3111. Mon.-Sat. 11-7.
Thursday to 8.

PUTUMAYO

339 Columbus Avenue at 76th St.
(212) 595-3441. Mon.-Sat. 11-8.
Sunday 12 to 6.

We're the best kept secret in the jewelry world.

For the last 25 years, we have been known to the fashion district as the place for fine jewelry, unbeatable prices and immediate service. Now we've gone public, telling everyone where to get more value when buying jewelry. We are real jewelry people. Our designers and craftsmen actually create our fine rings, earrings, bracelets and necklaces on our premises. We also custom-make jewelry as individual as your ideas. And, we represent some of the finest watch manufacturers in the world. We even have a Swiss watchmaker here to service or size your watch while you wait. Now that the secret's out, come down and see our beautiful jewelry. You won't believe the prices and you'll realize why we're called "The Jewelry People."



MOTHER'S DAY PENDANTS
14 KT. GOLD WITH DIAMONDS
SCULPTURED HEART \$625.
NUMBER ONE MOM \$175.

Stanley & Son
ON 6TH AVE. & 37TH ST.
1006 SIXTH AVE., NYC 10018 • 212-354-6975
THE JEWELRY PEOPLE

Complimentary jewelry care kit with this ad.

my experience by working in another travel-related industry. In March 1981, I was rehired, only to be told in December that I was being let go. "Nothing to do with your competence, I assure you, we just have to reduce expenses," I was told by Mike Strauss, another charming and hardworking executive vice-president. After your story, do you think my landlord is going to believe that I've got to break my lease and move from Manhattan because my company, which produced revenues of \$8.1 billion, let me go to save a few thousand a month?

James V. Branciforti
Manhattan

YOUR FIFTEENTH-ANNIVERSARY ISSUE was almost as much fun as an in-person visit to your city.

William L. Bennett
Muskegon, Mich.

JULIE BAUMGOLD'S "LUNCH AT LE Cirque" was most entertaining and accurate, except for omitting the name of "a man with white-blond hair" dining with Governor and Mrs. Carey. He is George G. Dempster, chairman of Transleisure Corporation and former state commissioner of commerce.

Marianna Diego
Manhattan

NEW YORK HAS DONE IT AGAIN WITH ITS wonderful anniversary issue—telling us all about Great Gotham by the Sea, and yet not a word about AIDS, the National Gay Task Force, the Chelsea Gay Association, or the 20 percent of the voting population of Manhattan that is gay and lesbian.

Henry Walter Weiss
Manhattan

YOUR STAFF CERTAINLY ACCUMULATED A large number of statistics, answering the questions I have often wondered about. The unexpected is so constantly lurking in New York that we become almost shockproofed against day-to-day activity.

Jeannine Curtin
Manhattan

THE MAN ON PAGE 119 OF YOUR anniversary issue is not Jacques Francais but René A. Morel, a well-known restorer of precious stringed instruments and vice-president of Jacques Francais, Inc.

Ursula M. Wiemersheimer
Rockaway, N.J.

WHEN I FIRST SAW YOUR CHARTER subscription fifteen years ago, I was thrilled. The first issue had 132 pages, and I couldn't wait to see more. And here you are now with more than twice that!

Arsa Steiner
North Bergen, N.J.

You can still get a no-fee VISA® and MasterCard™ with any of these accounts.



You have a choice of an EAB regular savings account or any one of seven personal checking accounts.

Many banks are now charging \$20 a year for their VISA or MasterCard. But you can still get them for no fee at European American Bank.

Simply have or open your choice of an EAB passbook or statement savings account or any one of seven EAB checking accounts, and qualify.

Even without opening an EAB account, you can still get VISA or MasterCard from us for just a \$15 a year membership fee.

We have a personal checking account that is just right for you.

Get a no-fee VISA and MasterCard at EAB, with any one of seven checking accounts. Everything from Unlimited Checking and Flat-Fee Checking to The EAB Bank Account, a checking account that gives you money market interest plus seven other valuable bank services.

With seven checking accounts and a passbook or statement savings account to choose from, there's sure to be one that fits your needs. So why pay a fee, when you can get VISA and MasterCard for no fee, with any of these great bank accounts at EAB?

Call or come in for more information.

For more information about no-fee VISA and MasterCard from EAB, or if you'd like to apply, come into any EAB branch. Or call us at (212) 895-3404, (516) 248-7020 or (914) 761-6400.

No-fee VISA and MasterCard from European American Bank. *The bank that works hard to offer you the finest in banking products and the very best in personal service.*

EAB
European American Bank

Member FDIC
Chartered in New York State

The Texture of America Today

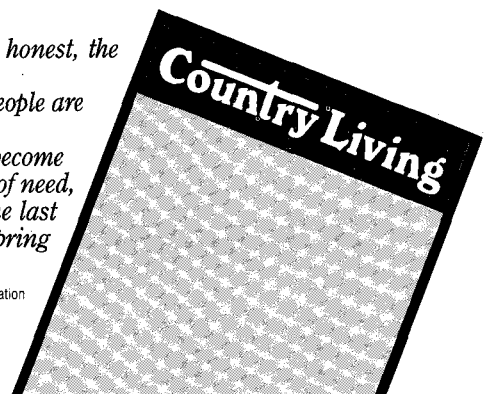


Today in America the pursuit of happiness is searching out the real, the honest, the homebaked and the handmade.

From SoHo to Skaneateles, from the East Side to the Southwest, people are looking for ways to enjoy the natural charm of our country.

These are enthusiastic, involved people and Country Living has become their trusted guide to this active life. When a magazine fulfills this kind of need, it grows fast. Little wonder our circulation has more than doubled in the last two years. With the July issue, our rate base passes 800,000. Like spring tulips, Country Living is an idea that is hard to resist.

A publication of Hearst Magazines, a Division of The Hearst Corporation. © 1983 The Hearst Corporation



INTELLIGENCER

The 'Times' Takes Note

A RECENTLY INSTITUTED New York *Times* policy of public self-criticism has touched off what executive editor A. M. Rosenthal calls "bizarre" speculation.

The paper, which has declined to cooperate with the National News Council's controversial system for outside monitoring of the media, recently began running "Editors' Notes" to rectify errors of judgment. The notes, appearing occasionally on the first page of the second section, drew scant attention until April 22, when one appeared stating that an article about an April 21 PBS television program, *Inside Story*, had been "too long and too prominently displayed." The program criticized a 1982 CBS documentary that had contended that American officials underreported enemy troop strength in Vietnam. PBS turned up nothing "fresh, substantive or otherwise newsworthy," the editor's note pointed out.

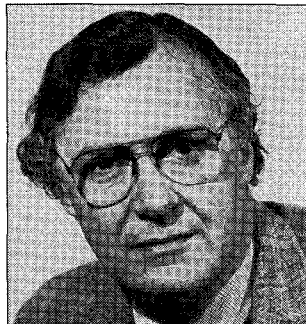
"[Rosenthal] doesn't believe in outside criticism. . . . It's upsetting to see the *Times* disown a story because of an editor's personal opinion," charged *Inside Story* executive producer Ned Schnurman, a founder of the council. *Inside Story* sympathizers contended that a telex sent to PBS and the *Times*'s reporter by Mike Wallace, who narrated the CBS documentary, also had a role in the item.

But Rosenthal insisted the note was simply part of the new self-policing policy. "If you do something utterly candid, people refuse to believe you," he said, adding that he hadn't heard about Wallace's telex. CBS News executive vice-president Ed Joyce remarked, "I feel sorry for the *Times*. They ran this note as an act of honor. These other theories are preposterous."

Democrats Decry 'Exotic' Work at F.T.C.

WHILE THE REAGAN ADMINISTRATION has slashed the Federal Trade Commission's regional law-enforcement staffs, the agency has been shifting resources to "exotic" economic analysis, some Democrats charge. One example: The F.T.C. mailed out a study this year on "The English Economy Following the Black Death."

This study of a medieval problem was done by an F.T.C. economist while she was a student but was printed and mailed at agency expense. "It isn't just this study. It's that the administration is cutting back enforcement and shifting re-



Pertschuk: Concerned.

sources to trying to prove exotic theories such as that price-fixing is good," alleged an F.T.C. commissioner, Michael Pertschuk, who was the agency's chairman under Jimmy

Carter. He contended that the F.T.C.'s staff of economists has been left virtually uncut at around 90.

With a House subcommittee headed by Representative Doug Barnard, of Georgia, pledging to probe the "F.T.C.'s distorted priorities," a commission spokesman called the Black Death report—which also has Senator Thomas Eagleton, of Missouri, angry—"part of our work to generate economic research." The agency is keeping up its consumer protection and antitrust work by spending less time on "rule-making," the spokesman claimed.

McDonald's-Upon-Avon

DOST THOU, AS AN AMERICAN tourist in Stratford-Upon-Avon, England, deserve a break today? You should soon be able to get

protests from Stratford residents. For instance, the Shakespeare Centre's archivist, Robert Bearman, who is a Friends of the Earth



Stratford, England: Enter Big Macs?

one—at a McDonald's due to open just 300 yards from Shakespeare's home.

"It'll have a small, discreet sign," said McDonald's spokesman Steve Leroy, adding that the restaurant will be in a historic former bakery.

Defeated in an earlier effort to open in another beautiful spot, Martha's Vineyard, McDonald's has encountered the predictable

official, predicted a litter problem, and decried the razing of "tropical rain forests in Central America" to make way for beef farms for "the hamburger trade."

But one local resident recalled that Shakespeare was a shrewd real-estate investor, "so he'd probably have approved of what McDonald's is doing, as a competent businessman himself."

BY SHARON CHURCHER

More New Blood For 'Vanity Fair'

THE CHANGES AT *Vanity Fair* don't stop at the replacement of its first editor, Richard Locke, by Leo Lerman. The magazine is bringing one of London's best-known observers of the social scene, Tina Brown, to New York as a consultant.

Brown, former editor-in-chief of *Tatler*, a British monthly owned by *Vanity Fair*'s parent company, Condé Nast, said she'll arrive this month "to generally help them shake down."

She was invited to join *Vanity Fair* by editorial director Alexander Liberman, but also has an admirer in Lerman, who was previously features editor of Condé Nast's *Vogue*: "She did the most extraordinary job at *Tatler*," he said.

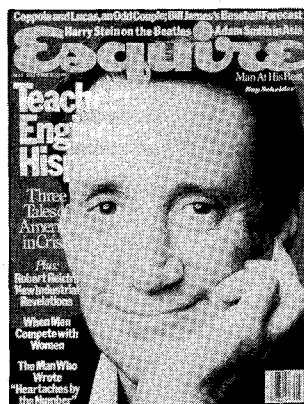


Brown: To help "shake down."

Uncovering 'Esquire's Cover Story

Esquire READERS STILL searching this month's issue for a story on actor Roy Scheider, who's featured on the cover, can stop looking. There isn't one, unless you count a short biography of him on the contents page, and the magazine says the omission is deliberate.

At first, *Esquire* senior executive editor Betsy Carter said the issue marked the start of "a new cover policy," with covers invariably "saluting men who are



Cover: A new policy?

achieving their potential." Later, she called back to say the Scheider picture was "a shift" in an "ongoing policy," since people on *Esquire's* covers were always "men or women of distinction." From now on, she added, such covers "will have a story with them."

To make certain that readers understand—some have called *Esquire* in bewilderment—the magazine will explain its cover policy in its July issue.

Did Liquor Industry Threaten a Charity?

AFTER ALLEGEDLY BEING threatened by liquor distributors, the American Cancer Society has canceled a charity wine auction it planned to hold in New York this week.

The event was set for May 2 at Christie's, with wines from Chateau Latour's cellars. But, said a Latour P.R. representative, Amanda Jenkins, "I was phoned by a Cancer Society official, George Barker, who told me, 'The liquor distributors say they won't give us an-

other penny if we go ahead.'"

Christie's wine expert Jackie Quillen said Barker told her the threats concerned contributions made through an annual liquor-industry dinner—being held this year on June 16 at the Waldorf-Astoria. "He said he had been told that if the auction was held, none of the dinner's proceeds would go to the society," Quillen charged. Her firm had to cancel a commercial wine auction planned for 1980 af-

ter New York liquor retailers, who fear "unfair" competition, went to court questioning the event's legality.

One of the Waldorf dinner's officials, Gallo Wine Distributors chairman Martin Taub, said that though he hadn't approached the society himself, he believed it had been advised that the charity auction would be "against the industry." George Barker, of the Cancer Society, refused to comment.

Chock-Full Of Trouble

THE WIDOW OF CHOCK FULL o'Nuts founder William Black, already facing a challenge for control of the company by stockholders led by financier Jerry Finkelstein, now seems headed into a confrontation with her late husband's daughter.

Willy Werby, Black's daughter by an earlier marriage, claims that she requested on April 1 to see her father's will but has received no reply from the widow, Page Morton Black. "She's concerned that her children, who had a good relationship with Mr. Black, not be cut



Page Morton: Challenged.

out of the will because of possibly undue influence by Page Morton Black," said Werby's lawyer, Laurence Levine.

The Finkelstein group has alleged that during his final illness Black could remember the names of only four of his fourteen directors, and when asked about his knowledge of corporate activities responded, "I have been in touch ... through my wife." Levine said that Werby—who, according to a close friend, did not get along with Page Morton—wants an accounting of "a lot of property Mr. Black may have put in her name, including a ... building on East 23rd Street, interest in a company called Pacific Nut Products, and Chock Full o'Nuts stock."

Page Morton replied that her lawyers would supply the daughter with the will. "Don't people keep track of their own possessions?" she added. About Werby's children she said, "He was not very fond of them."

News and Gossip of the Rialto

AFTER FAILING TO GET THE go-ahead for a planned production of *Snow White* starring Linda Ronstadt, Public Theater producer Joe Papp is said to have "tentatively" scheduled a version of *La Bohème* featuring the singer as Mimi. The opera is expected to open next winter,



Ronstadt: Mimi?

with Wilford Leach directing, as he did when Ronstadt appeared in Papp's 1980 *Pirates of Penzance*. Public Theater spokesman Richard Kornberg said he understands that the singer is now in Rome, "picking up some Italian. Though I don't know why she'll need it, since the opera is going to be done in English." *Snow White* fell through because Walt Disney Productions wouldn't give permission. . . . Undeterred by the closing notices for its *All's Well That Ends Well*, the Royal Shakespeare Company is already planning a new Broadway spectacular: *Poppy*, a musical based on the nineteenth-century Chinese opium wars. It is set to open here in October with a \$2-million-plus budget and has already won Britain's equivalent of a Tony award. *Poppy* differs from earlier Royal Shakespeare Company efforts

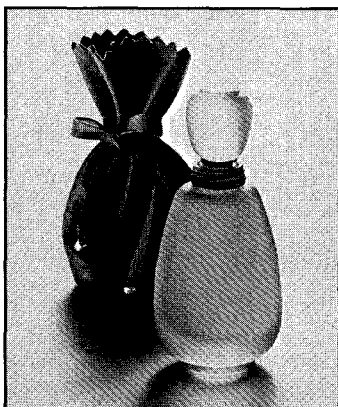
such as *Good and Beautiful* in that they "were really just plays with music," explained Mike Landes, an executive for RKO Century Warner Theatres, who is one of the new show's producers. *Poppy* "is not *42nd Street*," he added, "but it will be a lot of fun."



Poppy: Royal "fun."



©1983 Estée Lauder, Inc. Photograph: Skrebneski Gown: Frank Tignino Jewelry: Carimati



All you need is one beautiful drop
to know why Estée Lauder was keeping
Private Collection Perfume for herself.

ESTÉE LAUDER

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Bottom Line/Jack Egan

CREDIT WHERE CREDIT IS DUE

A Union Grows in East Harlem

WHEN JOSEPH ARMANINI WALKS through his East Harlem neighborhood, people hand him cash to deposit in the local credit union. Armanini is the treasurer of the Union Settlement Federal Credit Union—a savings institution that is the sole source of loans for many residents of East Harlem, one of the city's poorer neighborhoods.

The avuncular Armanini was a maintenance man in 1962 when he was asked to fill in for a vacationing credit-union employee. Teaching himself the basics of accounting at night while running the credit union for a few hours each day, he soon became treasurer, and has held the job since.

Armanini's story is as unusual as that of the institution he serves. Founded in 1957 with deposits of less than \$5,000, the U.S.F.C.U. has bootstrapped itself over the last 26 years into a credit union with \$2.3 million in assets. Today it has over 2,000 depositors, most of them in East Harlem, an area with a heterogeneous history: It was populated largely by Irish, Scots, and Germans after the Civil War; in the late 1800s, many Italians and Jewish immigrants from Eastern Europe moved there. Now it is mostly Hispanic and black, though pockets of the old Italian community survive.

"Our first loan was for \$50, and that had to be repaid before we could make another \$50 loan," recalls Gene Sklar, a former president of the credit union who

is now executive director of the Union Settlement Association, a nonprofit agency that was the parent of the credit union.

As of March 31, 1983, the U.S.F.C.U. had \$2.1 million in deposits (the remaining assets include reserves), with 97 percent of that in loans outstanding. Contrast that with most minority-owned banks, which typically keep more than half of their deposits in government securities and have less than 50 percent out in loans.

Despite its aggressive commitment to helping residents and businesses in East Harlem, the credit union is anything but a charitable institution. It is run like any other savings institution, on a sound and businesslike basis. Remarkably, its write-offs against loans that have not been repaid amount to about 1 percent of the \$12.1 million it has lent over the last 26 years. Any big commercial bank would envy that record.

"With nowhere else to turn except to a neighborhood loan shark or a high-interest credit store, we are the community's alternate economic system," says Maria Rodriguez, former president of the U.S.F.C.U.

"The residents who use the credit union feel it is theirs and that, unlike a bank, it should not be ripped off," remarks Sklar. Individuals who are having a hard time repaying loans are often aided by friends, he notes. And when someone needs a loan, the normal credit references are usually unobtainable, so a recommendation from a friend or rela-

tive who knows the individual will often suffice.

About 70 percent of the credit union's members are Hispanic, primarily Puerto Rican, and 22 percent are black. Women hold 70 percent of the accounts. One-third of the membership receives welfare or some form of public assistance. The average deposit is \$728, while most loans are smaller than \$1,000.

The credit union makes loans to people "most banks wouldn't touch," says Armanini. Loan proceeds are used to pay for everything from winter clothing to funerals and other necessary or sudden expenses. At one point, members of the union's board debated whether to extend loans to welfare recipients. "We decided this was their court of last resort," says Sklar. As it turned out, welfare recipients who take out loans have a delinquency rate substantially lower than that of other borrowers.

The Union Settlement Federal Credit Union has also made some large loans to local businesses and to some nonprofit organizations in the area faced with short-term cash-flow problems.

The credit union helped the local community dramatically a decade ago, when a fire under the Park Avenue railroad tracks at 112th Street destroyed many of the indoor food stalls that constitute La Marqueta. The U.S.F.C.U. lent \$60,000 to merchants who had establishments in the colorful ethnic market that Fiorello La Guardia established in the 1930s. This permitted immediate rebuilding, and the vendors and their employees were able to return to work quickly.

A local nursery school struggling to pay its taxes received help from the credit union. A neighborhood church group took over a local factory building and received a \$70,000 loan. When the church group had difficulty repaying the loan, credit-union officials began operating the building, found tenants, and ensured that the mortgage would be repaid. In the process, a useful neighborhood building was preserved.

The credit union has also made some big loans to individuals for mortgages, home improvements, or to help in the purchase of a business. One person received a loan to buy a local funeral parlor from an owner who was retiring. The new owner has been able to expand the business.

Real-estate speculation is increasing in East Harlem, threatening tenements and brownstones. Some land parcels



Rescued: La Marqueta was revived with the Union Settlement Federal Credit Union's aid.

WHEN IT COMES TO MONEY MARKET RATES, CHEMICAL GIVES YOU THE HIGH SIGN.

Just compare Chemical's Money Market rate with that of any other major bank, and our high sign will come through loud and clear. That's because we're continuing our guaranteed minimum 9.25% annual interest rate through May 23rd. And that's a higher rate than the 10 largest money market funds. In fact, it's higher than most banks.

All it takes is a minimum deposit of \$2,500, and you've got all the benefits of a Chemical Money Market Account plus a 1% bonus on our current 8.25% base rate, a bonus that's usually available only to customers with investments of \$25,000 or more.

Of course you get the Chemical benefit of total access to your money, including use of our 24-hour cash machines.

And naturally, you get the Chemical benefit of FDIC insurance.

And since rates can change weekly, you have the Chemical benefit of a rate that can only go up, not down.

**CALL OUR HOTLINE AT 1-800-243-6226
TO OPEN YOUR ACCOUNT**

For more information, call us weekdays from 9 to 5 toll free. Or stop by any one of Chemical's 260 branches. So come on in and let Chemical give you the high sign.

CHEMICAL'S GUARANTEED MONEY MARKET RATE

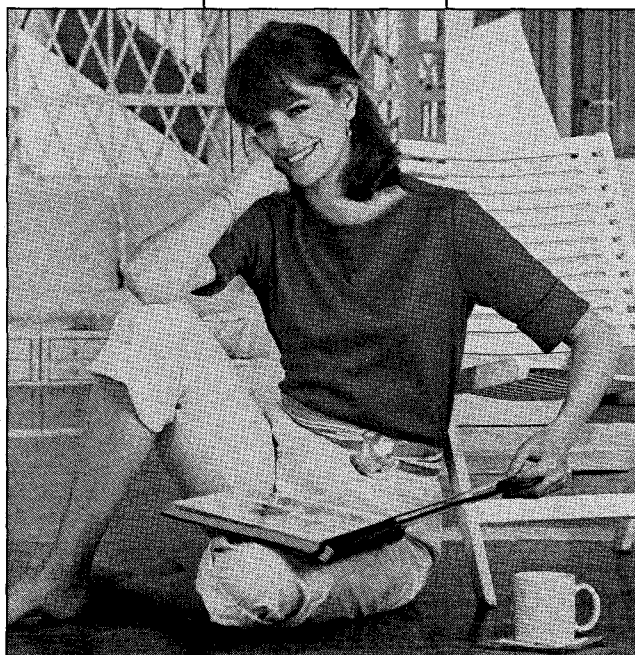
9.25%

Guaranteed minimum rate
through May 23, 1983.

CHEMICALBANK
THE CHEMISTRY'S JUST RIGHT AT CHEMICAL.
MEMBER FDIC

An average daily collected balance of \$2,500 is required during each statement cycle to earn Money Market rates; if this balance falls below \$2,500, account will earn 5 1/4% and will incur fees. Maximum investment is \$500,000. Withdrawal limitations apply. The terms and conditions for business accounts are different.

THE
BERMUDA
SHOP LTD



TIMELY STYLES WITH TIMELESS CHARACTER.

Play it cool. Breezy boat-neck tee. Cotton knit in red, navy, jade.
\$ 26. Carefree pull-on pants in white cotton poplin. \$ 48. Both,
S-M-L. Add local sales tax and \$2. shipping. Major credit cards.

605 MADISON AVE., N.Y.C. (212) 355-0733 / 44 W. MAIN ST., MYSTIC, CT (203) 572-0527 / 81 NEWBURY ST., BOSTON, MA (617) 266-2428

A STOCK MARKET REPORT THAT TALKS TO YOU.

DIAL
THE DOW JONES REPORT®
976-4141
UPDATES EVERY HALF HOUR.

Only a dime in 212, 516 and 914 areas;
regular station calls elsewhere.

have been bought up, and, given the improvement of housing in the East Nineties and East Harlem's proximity to Yorkville, on the south, it's likely some large-scale development will soon take place.

So a current priority is to improve existing East Harlem housing and prevent it from being torn down by these developers. While there are any number of empty lots strewn with glass, there is also some good local housing stock, and entire blocks have been renovated. One recent credit-union loan to a development group helped purchase five abandoned brownstones.

The credit union charges 8.25 percent interest on loans of \$10,000 and over to depositors with sufficient collateral, 12 percent on mortgage loans, and 15 percent on unsecured loans.

The U.S.F.C.U. has been able to increase the size of its loans by soliciting non-member deposits from New York churches, a synagogue, several foundations, and two publishing companies—McGraw-Hill and Harcourt Brace Jovanovich. Such non-member deposits total \$700,000.

Until two years ago, the credit union received an annual subsidy from the Union Settlement Association for its operating overhead. In 1981, this subsidy was no longer necessary. This year, the credit union expects to earn \$310,000 on its loans and services, enabling it to pay its four full-time employees, to put aside an adequate reserve against loan losses, and to pay depositors dividends of 6.25 percent.

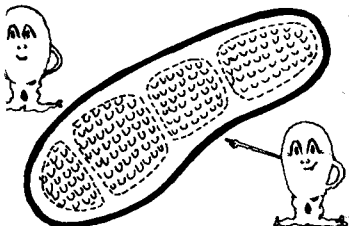
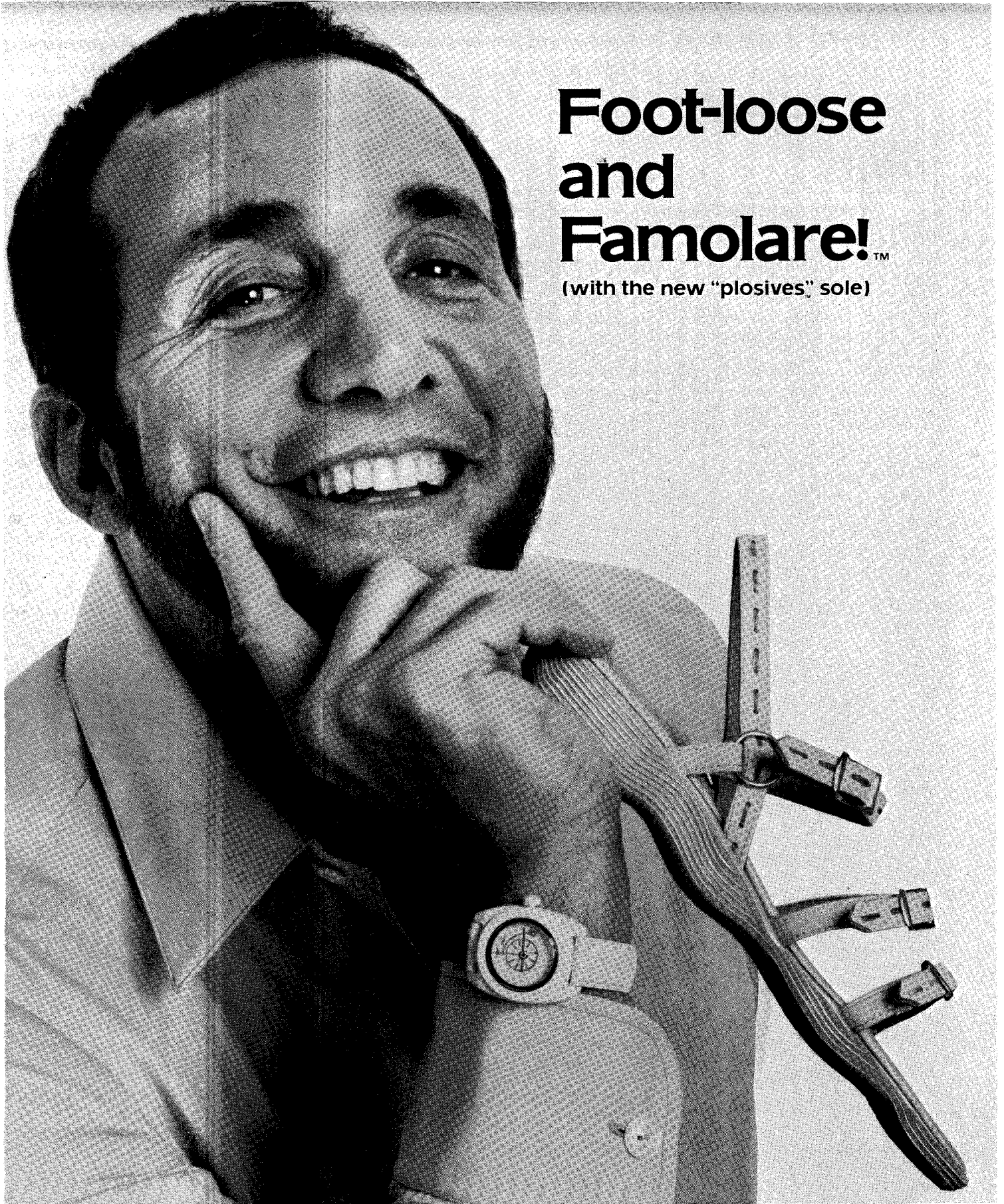
Government assistance has been limited to a \$200,000 deposit given in 1981 by the Community Service Administration, a federal agency. The interest on that deposit is only 2 percent a year, and the money must be repaid over a five-year period. So far, the U.S.F.C.U. has returned \$60,000.

What distinguishes the Union Settlement Federal Credit Union is its size and its sustained success in working with the poor—foreign visitors from as far away as Japan have come to learn how it operates. Many community credit unions were started in the 1960s under the now defunct Office of Economic Opportunity. Most are now out of business because of poor administration and rising loan delinquencies. But the U.S.F.C.U. has benefited from strong community support, and in turn has helped support the community not only with empathy but with shrewd and steady management.

While hundreds of millions of dollars in direct federal aid to impoverished areas appears to have been wasted, at least this one homegrown institution, which understands the problems and needs of its neighbors, has found a way to make an effective contribution. ■

Foot-loose and Famolare!™

(with the new "plosives" sole)



These little persons are "plosives"! 100's of plosives are strategically stitched into four colonies of the inner-sole of the great sandal Joe Famolare holds here. They massage the foot when you walk. They take the place of sand, pebbles, and stones—things people used to walk on before cement. This puppy-soft sandal has the new plosives sole. 32.00. If you dream of having your own Famolare boutique write Famolare Inc., Dept. N., 4 E. 54th St., New York, N.Y. 10022

On Madison Avenue/Bernice Kanner

THE LONG WAIT

Adventures in Mail Order

I WAS TIRED OF CROWDS, INEPT SALES-people, and overheated stores, and fascinated by provocative ads in the backs of magazines and the colorful catalogues cluttering the mailbox. I decided to join the millions of Americans who shop by mail.

I didn't just slip a toe into the water; I plunged. Within two months I had ordered and received a clock-face from Leichtung's, purveyors of fine tools; a couple of polo shirts from Huntington Clothiers; a pair of porcelain switch plates from Touch of Class; enough chemicals from Ringer Research to activate a compost heap; and enough herb and vegetable seeds from Stokes to start a farm. I had also received two bread tins from Williams-Sonoma, though I had ordered only one, and had got oversize hunting boots from L. L. Bean after supplying a tracing of my foot, along with my shoe size. Upon returning the boots, I received a computerized note: The shoes wouldn't be available for shipment in the correct size for seven weeks. Miraculously, they arrived seven days later.

What did not arrive for at least six weeks after they were ordered were a \$16.95 Perma Tweez—backed by a fourteen-day money-back guarantee and the Good Housekeeping Seal of Approval—and a \$10 computerized telephone. General Medical Company, of Los Angeles, said in a courteous phone call that the electric tweezers had been sent April 7 and might take three weeks to find my doorstep; E.M.P. Sales, in Jericho, New York, told me that fulfilling orders takes time. (Cashing checks apparently doesn't. E.M.P. redeemed mine virtually on receipt.) No, the E.M.P. customer representative would not cancel my order. No, she would not return my money. No, she would not let me speak with the president. Yes, she did tell me where to go.

I didn't follow her advice; rather, I headed to the Better Business Bureau of Metropolitan New York, a nonprofit, pro-consumer outfit funded by businesses. Last year, its New York City office processed 8,444 complaints concerning direct mail. (Better Business Bureaus na-

tionwide processed 83,691 complaints about mail order, 22.4 percent of all their gripes.) The New York unit settled 4,591 of the cases, leaving 3,853 unresolved. Some currently pending involve E.M.P., run by Carter & Van Peel, whose officers also head several other mail-order houses that have been subjects of consumer grievances. Since October 1982, the Better Business Bureau has gotten dozens of complaints about

largest percentage came from those who were despairing of ever seeing what they'd ordered. The Federal Trade Commission requires that orders be shipped within 30 days unless the offer states otherwise; if that's impossible, the merchant must inform the customer and give him a chance to cancel. United Parcel Service delivers about 90 percent of what does come.

That's a lot of packages. The Direct Marketing Association estimates that American consumers spent about \$32 billion on mail order in 1981. They responded to more than \$6-billion worth of advertising, including 40 catalogues per household. Tiffany & Company claims to have had a mail-order catalogue the longest, 138 years; Sears, with its 1,351-page spring-summer book, boasts the biggest. So popular are catalogues that in 1981 a chain store called Catalogia opened upstate. Customers shop through catalogues at its branches; the companies from which they order pay Catalogia a 20 percent commission.

The United States Postal Service has found that the average household receives nearly fifteen pieces of mail a week, including eight first-class letters, three or more pieces of third-class commercial mail, and at least one third-class non-

New UDS Computer Telephones To Be Sold For Only \$10 Apiece In Mammoth Publicity Drive

NEW YORK — New UDS Computer Telephones with electronic memory and pushbutton dialing will be sold as part of a publicity campaign for only \$10 apiece to every reader of this publication who writes to the company address below within the next 30 days.

These are the same famous UDS Computer Telephones to be nationally publicized in *The New York Times*, *Parade* and other leading magazines, with electronic re-dial (which automatically keeps re-dialing till they answer) and electronic "mute" (which lets you talk "one-f



as your present rotary dial or pushbutton phones. You can then legally return your present phones to the phone company, which will reduce your phone bill by up to \$8 a month (or over \$90 a year) for each phone you return.

These new UDS Computer Telephones will not be sold at this price by the company in any store. To obtain one at this price, apply in writing to the company address within the next 30 days.

Each phone carries a full one-year money-back guarantee and the

BERNICE KANNER

March 7, 1983

NUMBER 127

1-1012/2200

PAY TO THE ORDER OF E.M.P. Sales

Twelve Dollars

\$12.00

DOLLARS

METROPOLITAN SAVINGS BANK

410 Lexington Ave., New York, NY 10017

DS phone

12260701281

Bernice Kanner

0127 10000001200

Missing: The phone still hasn't arrived.

Carter & Van Peel involving non-delivery. (A spokesman for the company, however, claims that considering its sales volume, complaints are few.)

The bureau has no regulatory power but does wield some clout. It can sweet-talk a mail-order advertiser into mending its ways or persuade the media not to carry certain ads. It can advise potential customers about specific businesses—last year, the nation's Better Business Bureaus logged 6 million such inquiries—or refer a problem to the Postal Service, the Federal Trade Commission, or some other regulatory agency. The bureau passed along 17.6 percent of all the complaints they got in 1982. The

profit appeal. And the pitches apparently persuade. According to a 1978 nationwide survey by Ogilvy & Mather Direct Response, four out of five adults had bought something by direct mail at least once. Nearly two out of three had done so within the past year. What did they buy? Magazines and books were the most popular; shoes and clothing came next. Twenty percent bought seeds, plants, and garden supplies; 10 percent bought food, and 5 percent, home-study programs. Families with incomes of over \$25,000 were almost three times as likely to buy home furnishings by mail as those who made less. Westerners were twice as likely as others to send away for insurance, vitamins, and health products.

The direct-marketing industry has

By diligence, a quick-witted young fellow can rise from rags to riches.



Photo: Library of Congress

© Time Inc. 1983.

A lot of people think the age of rags to riches died with Horatio Alger.

Are they wrong! The opportunities are out there as never before—if you have the drive and determination and guts to go after them.

Only *now* you don't have to hide your ambition.

Society has decided that it's OK to be frank about the drive for success.

If you're one of the fast-track people,

you've probably been reading FORTUNE for years.

After all, when you're running with the best and the brightest, you need all the help you can get.

That's FORTUNE. It's the authority. It's the business magazine you rely on when you've got to be right.

It helps the movers and shakers decide how to move and what to shake. It's their early-warning system, alerting

them to opportunities and dangers around the next corner.

In marketing, management, technology, everything—FORTUNE's where you get a vital couple of steps on your competition.

It's the business magazine that can help you make it—and keep it.

It's the business magazine to advertise in when you've got news for the fast-track people.

F O R T U N E

How to succeed.

BIENFAIT du MATIN

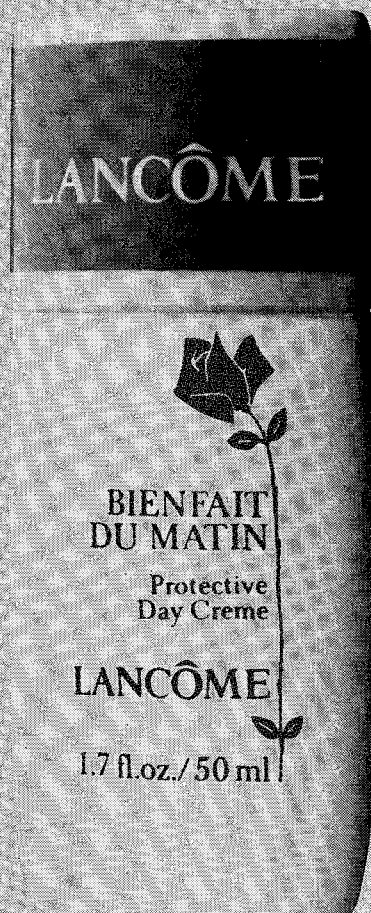
Protective Day Creme

A new beginning for your skin.
Every morning.

Creating a sense of well being for your skin, Bienfait du Matin with its new multi-protective formula offers these important attributes in one-step care:

- the ability to sleek on day-long moisture in a new featherweight texture
- the protective consideration of the life of your skin through selective filters that shield against sun damage
- the provision of an invisible barrier against cold, wind and pollution
- the flexibility to be worn alone or under makeup. In naturel and tints.

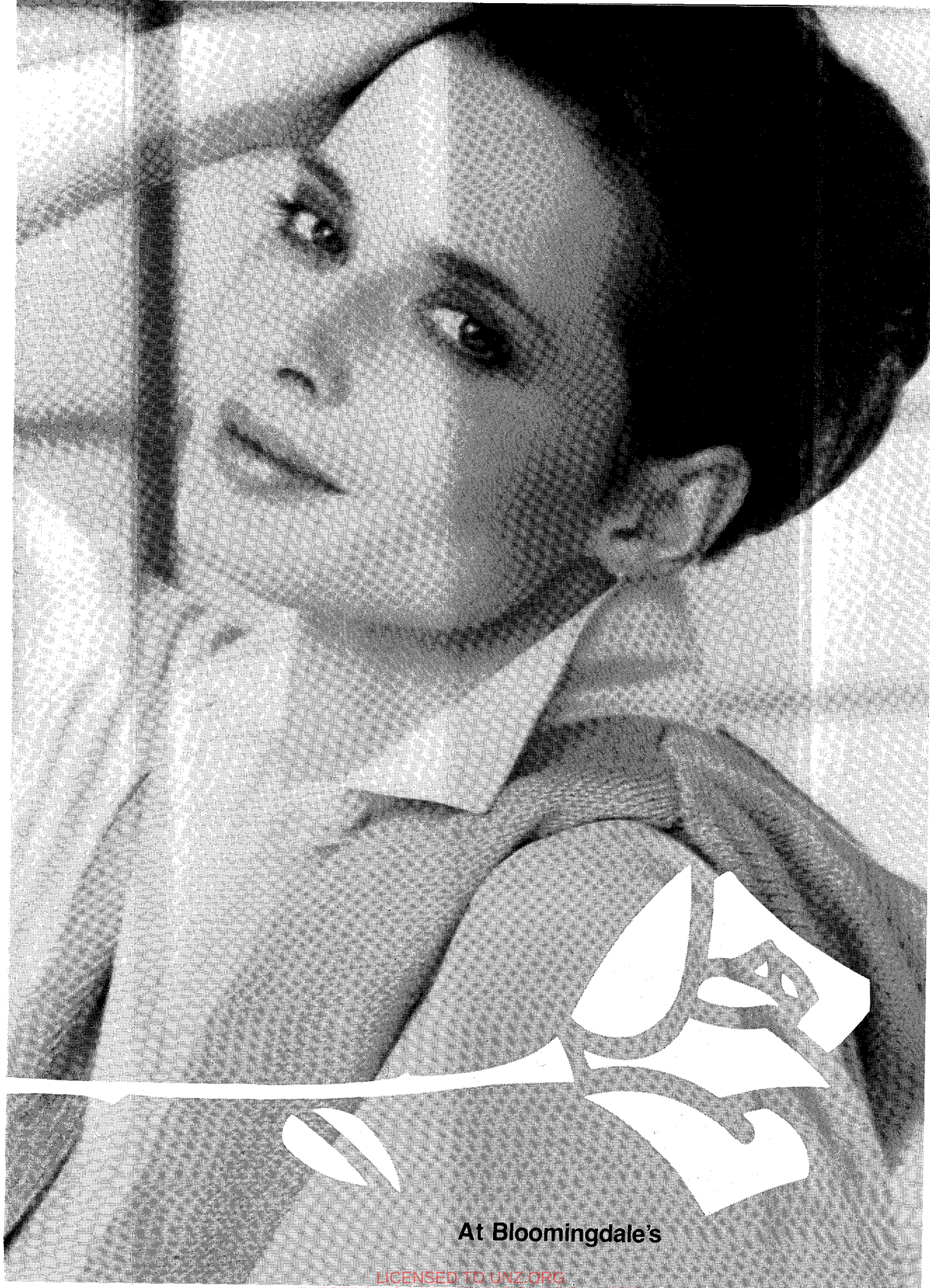
Bienfait du Matin. A beautiful way to start each day.



LANCÔME

PARIS

© Cosmair, Inc. 1983



At Bloomingdale's

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SERMONETA

740 Madison Ave. (64 St.) / New York, NY 10021 / 212-744-6551



19th Century American & European Furniture, Sculpture, Porcelain, Rugs and Decorations

Tuesday, May 17, 1983 at 10:00 a.m. and 2:00 p.m.

Viewing: May 13 and 14, 10:00 a.m. to 5:00 p.m.

May 15 from 1:00 p.m. to 5:00 p.m.

Catalogue #5331, \$8, \$10 by mail.

Inquiries to Jean Marie van Isacker at 212/570-4192.

Highlights of this outstanding sale include American Rococo Revival furniture by Belter, Meeks, Roux and Mallard, and a large selection of Animalier and Academic bronzes and marbles.



A Louis XVI Style Ormolu-Mounted Marquetry Commode, after J.H. Riesener, shown with two Sevres Ormolu-Mounted Covered Vases.

Christie's
east

219 East 67 St. New York, NY 10021 212/570-4141

grown by about 15 percent annually, five times as fast as over-the-counter retail sales. And it's taken in profits at nearly double the store rate. But it would grow even faster "if we got people to trust us a little more," says Joseph Castelli, Ogilvy vice-president for research. Some 79 percent of those surveyed said they'd buy more by mail if they could be sure they'd get what they expected; 78 percent said they would if the offers were all trustworthy.

Trust is central to a business where you can't see the actual merchandise and you don't carry the stuff home. "The vast majority of mail-order practitioners are trustworthy," says Barbara Berger Opatowsky, president of the metropolitan Better Business Bureau, "but some who aren't have created havoc." Admits bureau vice-president Karl Lauby, "Frankly, there's not much incentive for a mail-order marketer to walk the tight line if he doesn't want to."

One incentive is the post office. Last year, it received 200,000 complaints and was 93 percent effective in settling them, says Postal Inspector Ray Bonney. What of the other 7 percent? The Postal Inspection Service completed 2,867 investigations, more than 150 of which led to administrative actions, in which the post office seized the companies' mail and returned it to the people who'd sent it. Another 200 or so cases resulted in consent agreements, which were little more than wrist slaps: The merchants agreed in writing that they'd stop their wrongdoing, and many have simply started up under new names. The Postal Inspection Service also obtained 966 court convictions and collected fines and restitutions totaling more than \$17-million. Last year, Bonney estimates, mail defrauders took in \$500 million.

"Judges view this as a nonviolent crime," Bonney says. "Mail order can be a haven for the unscrupulous, but probably no more than other forms of advertising. It's the careless mail-orderer who gets bilked most—the real offer is probably there in the small print."

It wasn't there when Galaxy Electronics boasted, "We'll lure you with our prices. And win you with our service." More than 80 consumers complained to the Better Business Bureau that the products they'd ordered had not arrived or had been replaced by inferior products. What's more, according to the bureau, customers were getting a run-around instead of the promised refund or credit. And the real offer was obscured when Travel Opportunities, of New Jersey, advertised "Fly to Israel, London ... Rome ... Paris ... for only \$184 round trip." Says Lauby, "Consumers sent in \$5 for a booklet that told them essentially to get a relative to work for the airlines."

Readers of Ashley China ads in

“Before I recommend a publication, I have to look beyond the numbers. I really have to *know* it. That means I know not only who reads it, but why and how intently it is read.

“I recommend Business Week to clients because it is one of the few books we consider to be required reading by top executives. . . . Business Week’s whole aura is one that demands, ‘Move! Get going!’ And the ads share that same sense of immediacy.

“I know Business Week works for us. The trade tells us that customers walk into their stores with our ad from Business Week, saying, ‘We want this . . .’

“Now what’s more convincing than that?”

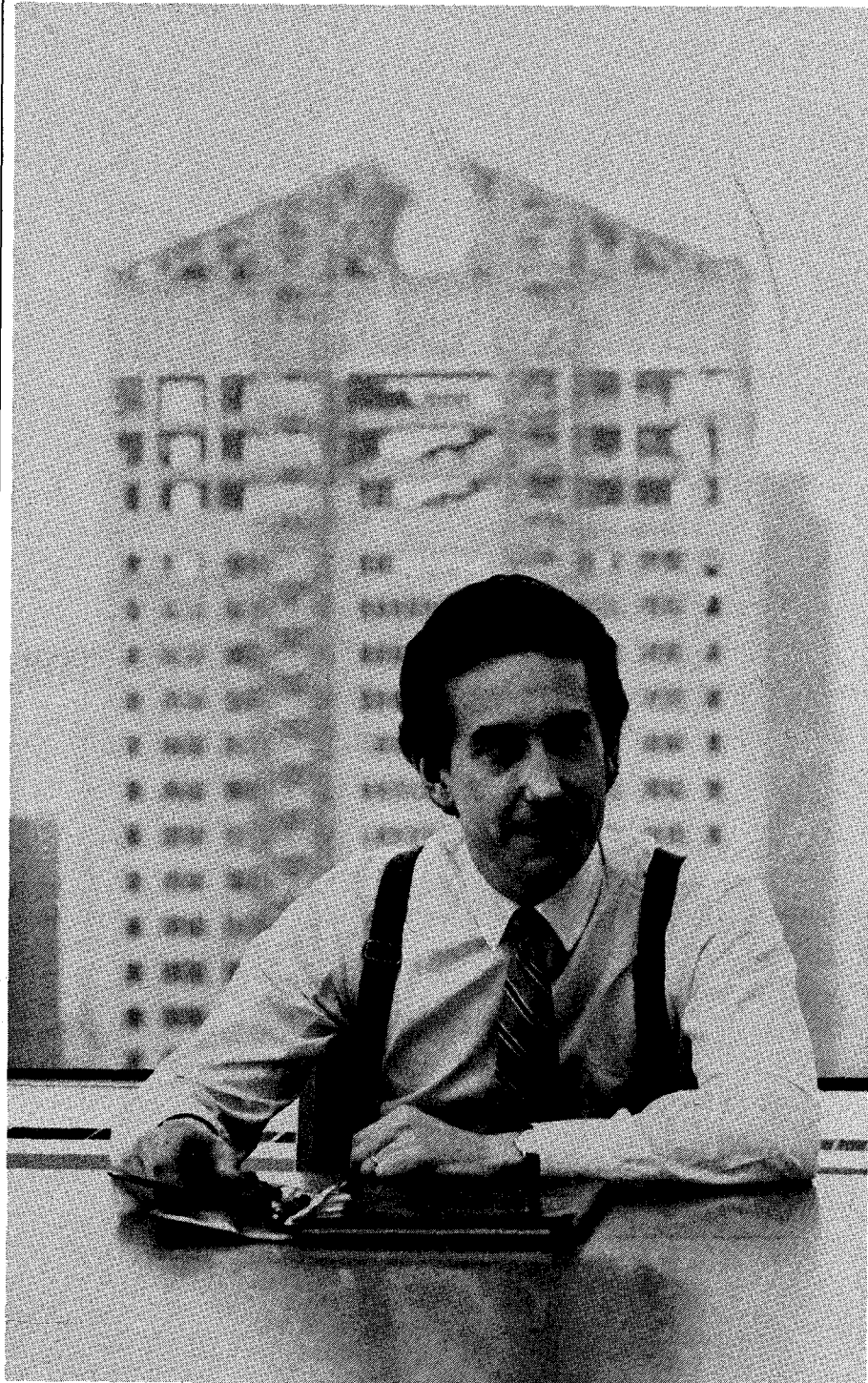
Media executives view Business Week as a leading force in the business world, providing a major source of valuable information to influential management—in the editorial pages and in the advertising pages.

It’s advertising that gets response. And that’s why media experts think first of Business Week.

BusinessWeek

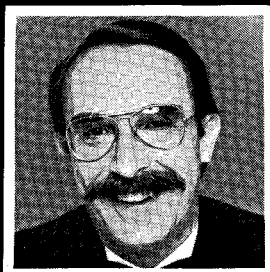
“It carries a call to action.”

David Lehmkuhl
Vice President
Media,
N W Ayer Inc.



© 1983 

"I like to see smiling guests!"



—Joseph Gestl
Bell Staff



UNITED NATIONS PLAZA HOTEL

One United Nations Plaza, New York, NY 10017
(212)355 3400 or (800)228 9000 Telex 126803

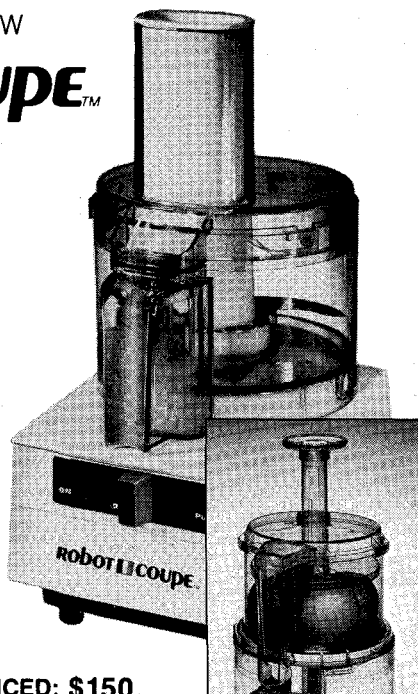
A UNDC project managed by Hyatt International Corporation

A great gift for your favorite chef

THE REVOLUTIONARY NEW

robot coupe FOOD PROCESSOR

Come to The Professional Kitchen and see the extraordinary, new Model RC-2800. Robot Coupe New Grand Opening feeder system processes whole fruits and vegetables without precutting . . . the new design discs (with no center hub) provide superior slicing and shredding . . . the taller work bowl core holds up to 10 cups of sliced or shredded food, over 1 lb of chopped meat, 6-7 cups of liquid, as much as 2 lbs of kneaded dough! Standard accessories include *both* conventional and Grand Opening feeder systems plus steel and plastic blades, shredding and slicing discs.



LIST PRICE: \$225. **SPECIALY PRICED: \$150.**

THE PROFESSIONAL KITCHEN

FOR PEOPLE WHO TAKE COOKING SERIOUSLY

Open 9-5 Mon-Fri, 10-5 Sat • MasterCard and Visa charges honored.
932 Broadway (22nd St.) 2nd Floor, New York, NY 10010 • Phone: (212) 254-9000

women's magazines expected to receive a complete 45-piece set of dishes for \$29.95, plus \$9.95 for shipping and handling. Instead, they got just what the small print promised: four five-piece place settings, a discount on the complete \$259.95 set, and a price guide.

An ad for Philippe-LaFrance U.S.A. may have led people to believe that the \$29.95 "limited time only" offer applied to the "complete 32-piece set of genuine . . . solid copper cookware" pictured, the Better Business Bureau found. Instead, the buyer got just four items pre-selected by the company. An independent lab tested two of the skillets and advised using them for decoration only.

Then again, it's hard to feel too sorry for those taken in by Willow River Nursery's pitches for "giant man-high cherries," or Lucky Product Company's offer to "wipe out your jinxes in 24 hours flat!" for \$3. Or Cashtime's ad for "all the money you want for \$10." Or Walter Head's sex pill supposedly tested by the navy (the navy denies it). Or London Diet Research's claim that its pill "burns away more body fat each day than 15 hours of non-stop exercise." Or Premier Distributing's assertion that the Pogue carburetor can get 200 miles per gallon, as shown in tests by the Ford Motor Company (which Ford says it never conducted). Or the Buddha company's invitation to "rub the Buddha for money"—after sending in \$7 of your own.

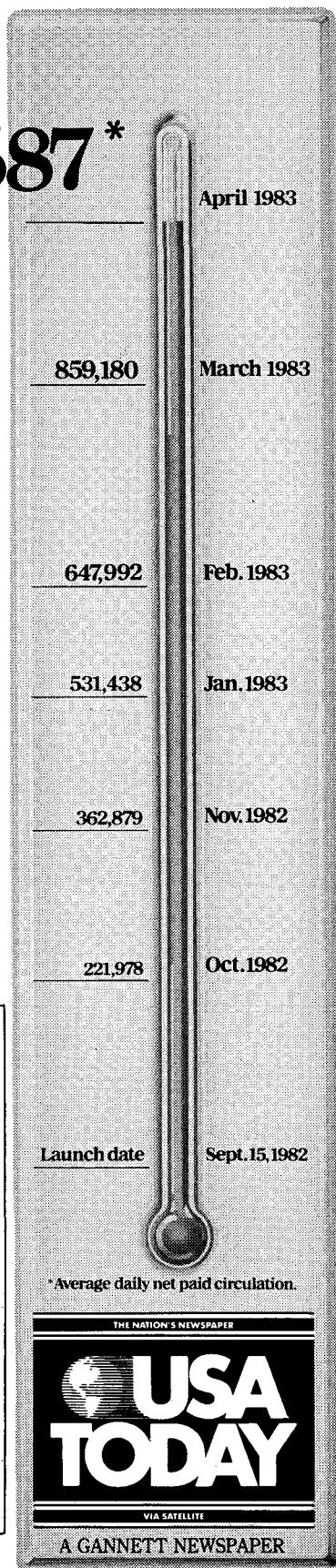
The flip side of the non-delivery problem is delivery of or billing for goods not ordered. "The current scam concerns Sheetrock," says Pat Cohen, of the city's Department of Consumer Affairs. "Businesses order, say, 200 cases of pens, C.O.D. Guys in the mailroom pay the bill and later open the crate to find a load of Sheetrock. Postal regulations won't let anyone stop C.O.D. checks. In the past six months, some 200,000 companies have been ripped off in schemes like this."

A variation involves sending solicitations that look remarkably like invoices. Many companies routinely see these and assume they're for items already ordered. Nationwide Supply, of New York, has sent companies \$85.10 pseudo-bills for typewriter ribbons and tapes they never ordered. And Intra State Telecommunication and Tel-Tex Branch, both of New York, have mailed solicitations for telex directories—the former for \$78.30, the latter for \$385.60—that looked suspiciously like bills.

I'm on the lookout now, poring over even the phone bill for errant charges. That seems to me a better solution than that reached by one letter writer who thanked the Better Business Bureau: "We've learned our lesson," he wrote. "We're not going to buy anything ever again."

Today is hot.

1,109,587*



The Nation's Newspaper Tops One Million!

USA TODAY has reached an average daily net paid circulation of 1,109,587 in less than seven months of publication. That puts The Nation's Newspaper about 40% ahead of its April projection and nearly at its year-end 1983 goal.

The first phase of USA TODAY's rollout has it into 15 top market clusters coast-to-coast. Second phase plans to be announced soon will make The Nation's Newspaper even more available nationwide and promise to make TODAY even hotter!

*Average daily net paid circulation for the week ending April 15 is certified by the independent auditing firm of Price Waterhouse. Audit Bureau of Circulations membership applied for.

Newspapers Are Alive and Well! The Other Top 25*

1. The Wall Street Journal	1,925,722
2. New York Daily News	1,544,101
3. Los Angeles Times	1,052,637
4. New York Post	960,120
5. New York Times	905,675
6. Chicago Tribune	758,255
7. Washington Post	726,009
8. Chicago Sun-Times	651,579
9. Detroit News	642,531
10. Detroit Free Press	631,989
11. Philadelphia Inquirer	553,582
12. San Francisco Chronicle	537,621
13. Long Island Newsday	515,728
14. Boston Globe	510,978
15. Cleveland Plain Dealer	487,672
16. Newark Star Ledger	424,224
17. Houston Chronicle	419,869
18. Miami Herald	397,953
19. Houston Post	376,455
20. Buffalo Evening News	330,694
21. Denver Rocky Mountain News	321,693
22. Dallas Morning News	317,279
23. Milwaukee Journal	307,112
24. Philadelphia Daily News	294,920
25. Kansas City Times	284,966

*Latest available weekday figures as filed with the Audit Bureau of Circulation subject to audit. September 30, 1982 FAS-FAX.

The Match Is Over, The Results Are In.

The Winner

CENTRE COURT

Wants To Be Your

PRIME STEAKHOUSE!

	RESTAURANT	STEAK	SALAD	TOTAL
#1	CENTRE COURT	\$14.50	NO CHARGE	\$14.50
	U.S. STEAKHOUSE	\$16.95	\$2.50	\$19.45
	GALLAGHERS	\$16.95	\$2.95	\$19.90
	ASSEMBLY	\$19.95	NO CHARGE	\$19.95
	PETER LUGER	\$17.95	\$2.95	\$20.90
	PALM	\$18.00	\$3.50	\$21.50
	SMITH & WOLLENSKY	\$19.75	\$3.75	\$23.50
	PEN & PENCIL	\$21.50	\$2.95	\$24.45
	CHRIST CELLA	\$22.00	\$4.25	\$26.25

All of New York's outstanding steak houses like the favorites rated above feature the same superb U.S.D.A. PRIME, aged shell steak, but as the price chart shows, CENTRE COURT beats the competition for value.

WHY SPEND \$30 TO \$40 FOR A GREAT STEAK DINNER?

Established restaurants do not advertise their prices. Many of their customers let price be the standard of determining quality. Their high prices *guarantee you nothing*. CENTRE COURT knows steak and gives you steak, a 16 OZ. aged U.S.D.A. PRIME, at almost *half the price*. No fancy maitre d's, no captains - just an attentive professional staff to serve you.

15 PROVEN WINNERS POSTED ON THE SCORE BOARD.

In addition to steak, you can select from a field of traditional

steakhouse favorites such as prime rib, lamb and veal chops. Plus, over a dozen choices of fresh fish and daily specials most from \$8 to \$10.

A WORLD CLASS STEAKHOUSE, 39 STEPS FROM LINCOLN CENTER

The partners who own and operate CENTRE COURT account for over a *century's worth of experience* in serving the public. Each steak *weighing over 1 pound*, is butchered and trimmed from a vast *personally selected inventory* of U.S.D.A. PRIME shells. The particular aged flavor of which is absolutely unbeatable, the best you've ever eaten!

For those who refuse to believe that someone would serve the very best for less, come...judge for yourself.

2 HOURS FREE PARKING
Lincoln Plaza Garage
62nd. St. between B'way & Columbus Ave.

CENTRE COURT

A WORLD CLASS STEAKHOUSE

Corner of 62nd & Columbus Ave.
• Open 7 Days / Noon til Midnight
• Credit Cards • 586-1222.

Private Lives/Jennifer Allen

LITTLE GIRL LOST

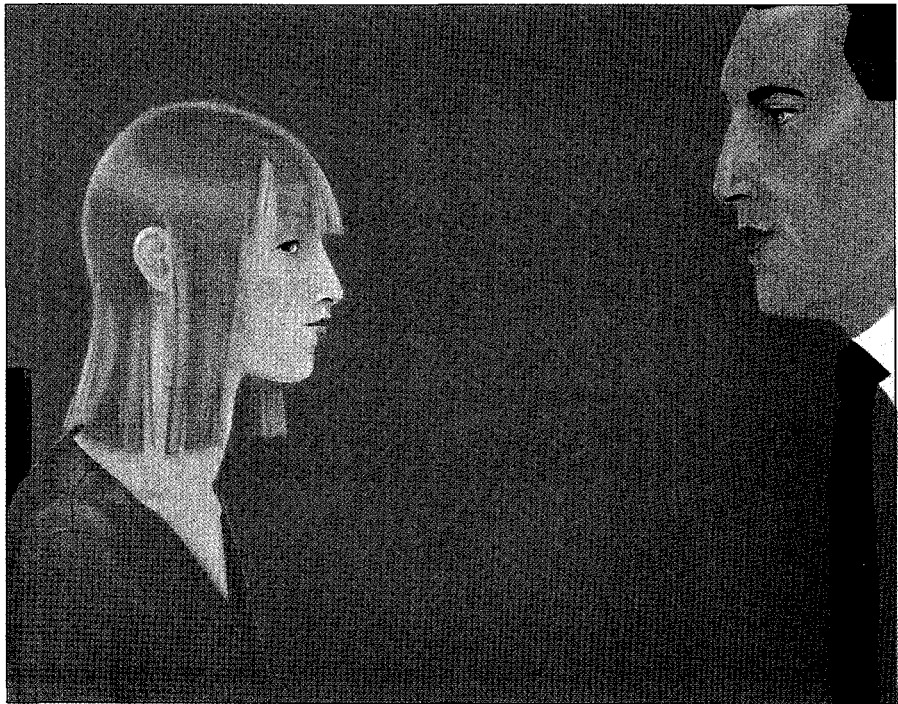
Growing Up Alone

THE CORPORATE LAWYER IS HANDSOME in the way of the more rugged male models—the bronzy, stern-looking ones who advertise tweed overcoats, nubby hand-knitted sweaters from Ireland. His black hair is slightly, nicely flecked with gray; he wears a very expensive suit in a minuscule check. He is 36. He finds it hard to believe, disorienting, that he is old enough to have been married and divorced, to have fathered two children, as if he had been in another room when it all happened.

The elder child, his daughter, sits across from him in the restaurant prettily sipping ginger ale. She is thin-faced, a little sallow, not ugly, but nowhere as handsome as her father or mother. As he looks at her, he tells himself that she is only thirteen, she may blossom into a knockout yet. He doesn't want her to turn into one of those lank-haired girls who have a terrible time at college mixers, leave early, and spend their Saturday nights reading Jane Austen in an empty dorm.

He has chosen this restaurant—a nice place, nice enough to have escargots and real napkins. He wants her to feel special so he can ask her something. Tomorrow they fly to Boston for interviews at three prep schools, and what he needs to know is this: Why does she want to go away to school? Her mother can't get anything out of her, and neither can he. She hatched this plan on Block Island last summer; he thought it was just a passing notion. But then, all by herself, she wrote away to schools, filled out applications, oversaw the whole process in that methodical librarian's way she has always had. And yet, for all her organizational skills, he thinks, she is not old enough to go away—she still sleeps with her stuffed Snoopy, still sucks her thumb sometimes in her sleep, waking up with it all pink and puckered. And she has always told him she likes her school. Has she been lying all these years? It hasn't been cheap sending her there, either, thank you very much, and she has no idea how much more expensive it will be for her to go away, with room and board and flying back for vacations.

Is she running away from her mother? This is one thing he dreads asking. The woman is, face it, a little wacko—obsessive, overbred, consumed by detail (he can still hear her whine echoing in his head, like a colicky baby's). It is his



Face to face after the divorce.

opinion that his daughter is the one thing that has kept the woman from a breakdown. The girl is calm, stable, loves her mother, soothes her when she cries over the million things that make her life too much to bear (a slipcover stain, a dusty lampshade). Maybe, he is wondering guiltily, the woman has gotten to be too much for the girl. And then he feels a little jolt of anger: Christ, if she goes away to school, the woman might go off the deep end altogether, and what is he supposed to do about that?

He has been drinking his vodka, outlining tomorrow's plans. "So we'll get into Boston around noon. There's a Howard Johnson's near the airport."

"I won't be hungry."

"Yes, you will, Stacey, I guarantee it."

"No, I won't. I hardly ever eat lunch."

He hates Howard Johnson's; he brought it up only for her sake. She's the one who likes the fried clams.

"I'll eat something later, Dad." She is always like this; she never capitulates. Why can't she just agree with him?

Change the subject. "I think you'll enjoy seeing a bit of Boston. When I was on the crew team at Yale and we had to play Harvard, a bunch of us used to go into Boston after the race. . . ."

She isn't listening, he can tell. She is looking at him the way she looks at television: blank, dazed, dead-fish eyes. Oh, of course: She has heard this story

before. She has this way of making him feel like a dope, like the time when he was sixteen and took Holly Andrews to Trader Vic's and she yawned at him all the way through the pupu platter. All right, he'll get her attention. He winds up his story, takes his time finishing his drink so that she will know he has something significant to say.

"Now, Stacey." (Oh God, he hates this, he really does.) "You're a big girl, so I'm going to ask you a very adult question. Speaking to you as an adult, basically the question is this: Why is it exactly that you're in favor of this school switch?"

He can't be sure, but he thinks he sees the smallest flinch in her eyes, a tensing in her shoulders.

"I dunno," she says airily, but she is busily jiggling the ice cubes in her empty drink with the little plastic straw.

"The other kids at school, the ones who want to go away, do you get any input from them about why they want to go?"

She shakes her head, watches the waitress put his second drink in front of him. He feels sorry for her, as if he is bullying her—poor thing, so small and brave. He didn't even ask her if she wanted another ginger ale. "Well, why do you think they want to go?"

"Unhappy at home, I guess."

"Is that—would that in any way re-

bloomingdale's

INVITES YOU TO DISCOVER A FRESHER, YOUNGER LOOKING
SKIN. IT BEGINS WITH A REVITALIZING

SKIN RENEWAL TREATMENT

CONDUCTED IN THE PRIVACY OF THE NEWLY OPENED

CHANEL TREATMENT ROOM.

THE ATMOSPHERE IS ELEGANT AND RELAXING. THE EQUIPMENT:

THE MOST PROFESSIONAL INVENTED FOR SKINCARE.

THE RESULTS: EXACTLY WHAT YOU WOULD EXPECT FROM CHANEL—
EXCELLENCE.

CALL (212) 486-2836 TODAY FOR

YOUR APPOINTMENT. EXCLUSIVELY AT 59TH STREET.

CHANEL BEAUTY



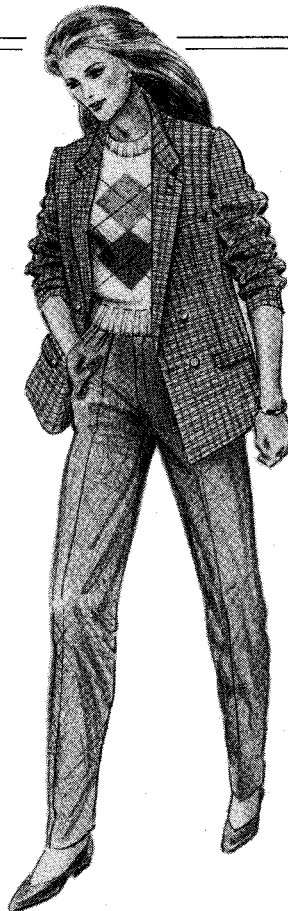
© 1983 CHANEL, INC. CHANEL® CHANEL BEAUTY™

*Celebrate
Spring*

*Traditional Sportswear
for Women & Men*

J. McLAUGHLIN

1343 Third Ave. [btwn. 76 & 77] New York, NY 10021, 879-9565
1295 Third Ave. [btwn. 74 & 75] New York, NY 10021, 988-6633
976 Second Ave. [btwn. 51 & 52] New York, NY 10022, 308-4100
1260 Madison Ave. [btwn. 90 & 91] New York, NY 10028, 369-4830



flect on your own situation?" He always talks like this, from professional habit; his ex-wife hated it, but he can't help it. Besides, he likes it. He feels safe behind the way he talks.

"I dunno. It's hot in here."

Suddenly he wants to shake her: All right, fine, terrific, he doesn't even really want to know. Does she think he's doing this for his health? He's doing it for *her*; parents are supposed to ask these things. And he sees a flash of her long teenhood ahead—lies, evasions, secrets. I dunno, I dunno, I dunno. Go away, leave me alone. You wouldn't understand. A sullen teenager with dirty fingernails. Tears, scenes, slammed doors.

Must avoid that. Take a different approach. He is not thinking about this right. The vodka helps him see the situation differently: Warm her up, have some fun with her, she'll talk to him if she's feeling relaxed. Let her know that he likes her as a person. And he does like her—she's a great kid. The two of them can just have a good time together. You can do that with kids now, not like when he was growing up. And suddenly he feels glad, lucky that he is a father now, in 1983. He feels warmed, flushed with well-being, glad that the waitress is presenting him with three fat little lamb chops, a mound of broccoli (his favorite since childhood), a big baked potato, a glass of red wine.

"Want a sip?" he asks festively, holding the glass out to his daughter. She makes a face.

"Well, excuuuuuse me." He says it the way Steve Martin does, which makes her smile.

He feels expansive, mischievous. "Stacey, I can't resist asking. Your mother told me you had a little date last Sunday with Jimmy Levy. How was it?"

She smiles shyly. "We just went to his house and watched football on TV. It was fun."

"Well, I'm just curious, since I'm in something of a dating situation myself." She busies herself cutting her shrimp, her pointy elbows sticking out like wings. Not that there is much to tell, but she doesn't want to hear it. And now he is embarrassed, too.

"I have forensics this week," she says. Now it is she changing the subject, a gesture he appreciates and resents.

"I'm delighted that you're taking forensics, Stacey," and he is delighted, in a way, though he is also thinking that he would never have gone out with a girl who took forensics, wonders if Jimmy Levy is one of those kids who wears thick glasses, carries a briefcase. "On a long-term basis," he is saying, "it's very helpful to get used to the idea of speaking extemporaneously."

"I don't speak extemporaneously," she says. "I write it before."

Oh. He is wounded again. "In any

case, from a long-term perspective it's terrific to get used to speaking in front of people."

She is unconvinced. "It's just fun." He thinks: "Don't correct your father!" "I love the speech I have to give. All the other kids got these hard subjects like the Middle East, and I get to talk about what to do about pigeon s--- on the sidewalk." When did she start saying "s---"? He wonders what else she does that he doesn't know about, then decides that if she says the word in front of him it means she trusts him. They're pals.

He smiles. "Is this a subject you should treat lightheartedly?"

"Of course," she says, and now he feels crummy again. Dumb Dad.

"Remember to speak slowly. I've told you that a million times."

"I have slowed down when I talk. Have you noticed?" She is, finally, asking for his approval; he can see it in her eyes.

He cannot give it to her; he is still annoyed. "A bit," he says, then pauses, as if he is giving her diction serious consideration. "A bit."

She is giving him her fishy stare again. He does not have to sit here and be stared at by her. He is cranky now, impatient, hates the idea of spending the weekend with this priggish little girl. He is going to get something out of her now if he has to wring her neck to do it.

"Stacey, for the record, your mother and I are both hooked on Spence. Now, what is the question? The question is, if we all think Spence is a super-terrific school, *why the hell* are we wasting our time with this switching business?"

No response. "Let me answer that question in terms of issues you should address. You've been terribly helpful, terribly responsible with Mom and Dad, and that's a hell of a good thing. On the other hand, maybe it's time to get away from Mom and Dad. There's one thing I want you to know."

"What?"

"I do not want you to stay at Spence just because you think you'd be doing Mom and Dad a bad deal if you left."

"I don't think that."

He is exhausted now, frantic. "Stacey, I have to get a sense of what's happening. You're my first teenager. What are you thinking about? Why leave Spence? Why stay? What's going on in that head? Do you have any feelings about this at all?"

"No."

"You don't have a feeling about it."

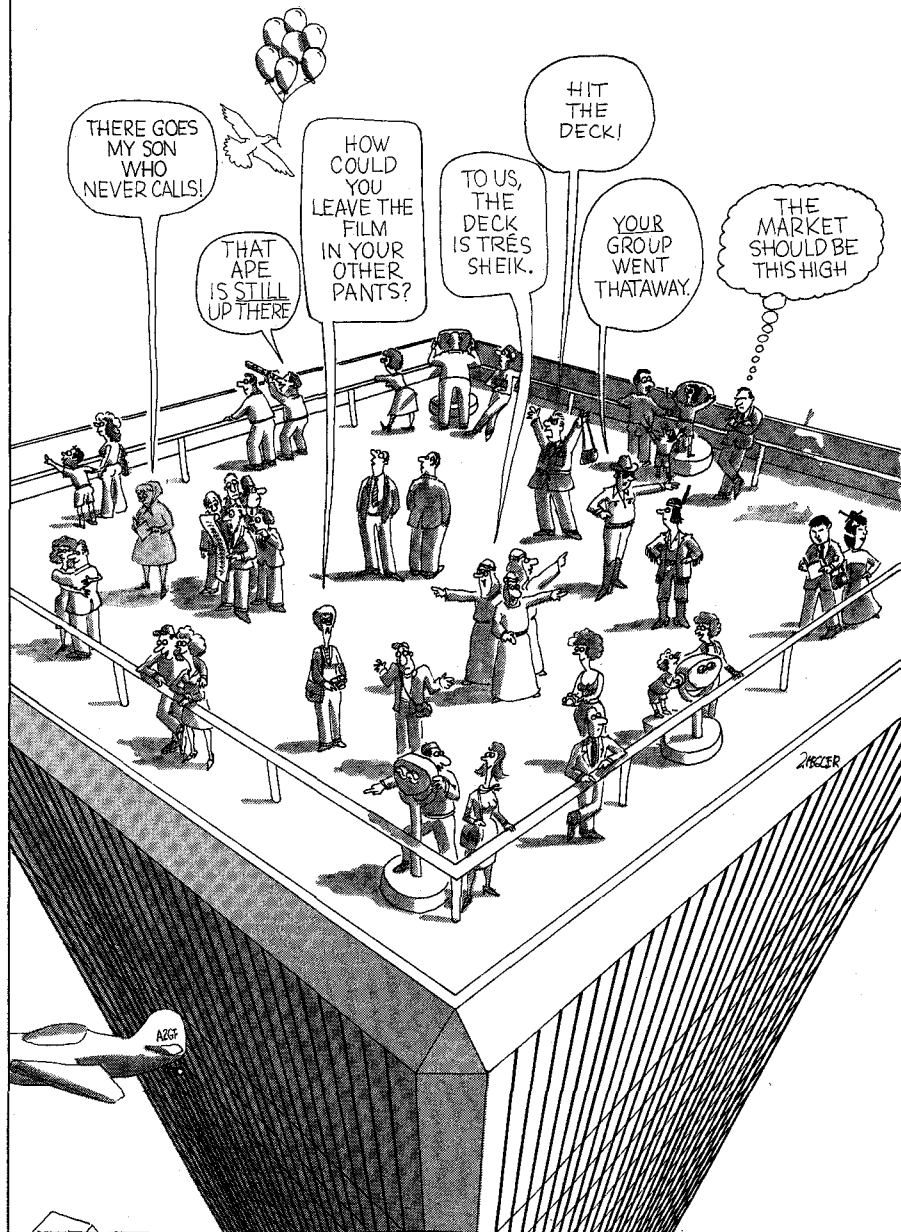
"No."

"Either way."

"Nope."

"Then, basically, there's not much more to say."

"Ready to go?" she asks. And he sees that she has already put on her coat.



YOU BELONG AT THE TOP OF THE WORLD. THE WORLD TRADE CENTER OBSERVATION DECK.

Looking for someplace new and interesting? Someplace away from the hustle and bustle of the crowded city streets? You should go up in the world. A full quarter-mile up. Up to the top of The World Trade Center Observation Deck.

From here you'll have a fabulous, panoramic view of New York's skyscrapers and famous landmarks — either from the world's highest outdoor observation platform or from our all-weather, glass-enclosed 107th floor.

And while you're at The World Trade Center, we invite you to try one of our many fine restaurants, including the highly acclaimed Windows on the World. Or browse through our Concourse — Manhattan's largest indoor shopping mall. The TKTS booth at Two World Trade Center can even provide you with half-price tickets to the latest Broadway shows.

The Deck is open from 9:30 AM to 9:30 PM. General admission is just \$2.95 for adults, \$1.50 for children 6-12, and \$1.50 for senior citizens.

So if you belong at the top of the world, come up to the World Trade Center Observation Deck. The world will never look the same to you again.

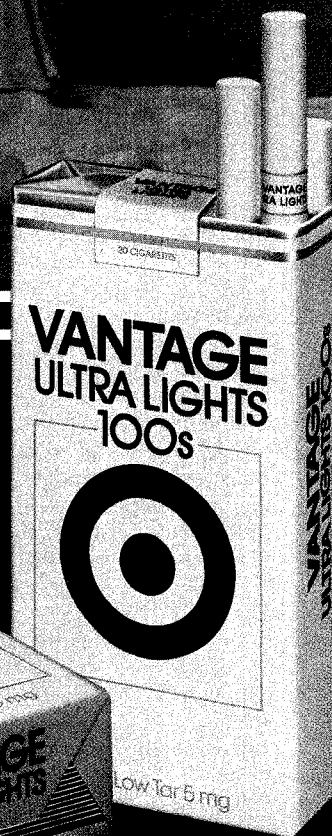
For more information on The World Trade Center Observation Deck and our special Deck/Dining packages for 15 or more call (212) 466-7377.

ULTRA LIGHTS: 5 mg. "tar", 0.5 mg. nicotine av. per cigarette
by FTC method.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

VANTAGE. THE TASTE OF SUCCESS.

Great Taste with
Ultra Low Tar.
That's Success!



IF REAGAN SPOKE FROM THE HEART

The Real El Salvador Scenario

IF YOU LOOK HARD, YOU CAN FIND them—the little snippets, the one-paragraph stories that follow the longer articles on the inside pages of the nation's newspapers. They are the stories of war on a daily basis. And when the war in question is the one in El Salvador, the news is rarely good for the Reagan administration: A few Salvadoran soldiers are killed or captured, a small town falls

so bad that American troops may indeed be necessary to keep El Salvador from falling to the rebels. Instead, in order to secure his limited objective, Reagan skirted reality. "To those who invoke the memory of Vietnam," said the president, don't worry. "There is no thought of sending American combat troops to Central America." What Reagan undoubtedly wanted to say was something else, something like this: "I'm sorry Vietnam still haunts us, but it's time to put

tion that has improved, and it is by far the most important, is the wanton killing of noncombatants. This has decreased, although the numbers are still shockingly high.

The war is being lost—and this is not my assessment but that of various American military missions that have studied the problem—because the Salvadoran military won't fight. Or at least it won't fight right. The United States has trained many Salvadoran soldiers in counterinsurgency tactics, but their columns are still ambushed—in large part because they shouldn't be in columns in the first place. There is some hope that things will improve now that El Salvador has a new defense minister, but anyone who's been to that country will believe it only when he sees it.

While he denied the possibility of using American troops down the road, the president was persuasive in describing the guerrillas' objectives. Those who are Marxist/Leninists, and that includes the rebels' field commanders, see El Salvador as only one country in a regionwide revolution. The domino theory may not be inevitable in Central America (or anywhere else), but dominoes are what the Salvadoran rebels are playing.

Even the critics of Reagan's policy, including Connecticut's Senator Christopher Dodd, who responded to the president's speech, oppose another Marxist state on the Central American mainland (after Nicaragua). Dodd sounded sensible when he said he agreed with Reagan's goals and only differed with his means—but that difference is great. Dodd and his followers want negotiations with the guerrillas—but not simply for the purpose of securing their participation in next December's presidential elections. Dodd thinks rebel participation is a pipe dream—and Reagan can only be presumed to agree, since he said of the guerrillas, "They do not want elections, because they know they would be defeated."

In effect, Dodd is saying that such intransigence should be accepted as normal and that other negotiations, presumably leading to a sharing of power without resort to the ballot box, should therefore be undertaken instead. The Doddists hide behind the notion that one can't expect the guerrillas to have faith in an electoral process they don't control, so that attempts to create a safe mechanism in which all sides could participate is simply unrealistic. Perhaps, but it's worth a try. If the rebels really



Basic training: U.S. advisers demonstrate grenade tossing in El Salvador.

to the guerrillas, rebel roadblocks replace government checkpoints on yet another highway.

Separately, these nickel-and-dime guerrilla victories mean little. Taken together, they are the stuff of defeat and crisis—not in the future, as Ronald Reagan would have us believe, but today. The president, of course, knows this. But his speech to the Congress last week was from the head, not from the heart. Reagan put his prestige on the line—as everyone says—but he was playing for small stakes: The restoration of a few million in assistance, a sum so small in total that the president could grab our attention with a dramatic comparison: The total aid to the countries of Central America—approximately \$600 million—is less than one-tenth of the sum Americans will spend this year on coin-operated video games.

Had the president been honest, had he spoken from the heart and followed his logic to its natural conclusion, he would have admitted that the situation is

that particular syndrome in the past. And while I may not have a thought of sending American troops to El Salvador today, I may be forced to think that very thought tomorrow."

If one buys the premise that the fall of El Salvador would harm America's national-security interests, both in and of itself and as a harbinger of falling dominoes elsewhere in the region, such a statement is the only completely honest one the president could have made. But, as Senator Paul Laxalt said before the speech, the only sure way to kill outright the administration's chances to secure the appropriation it seeks would have been to tell Congress the truth and thereby "Vietnam us."

But the truth is compelling, and the slope is indeed slippery. Despite hundreds of millions in American assistance since Reagan took office, the military situation in El Salvador is worse today than ever before. The economy, too, is a mess, and the land-reform program is all but dead in the water. The only condi-

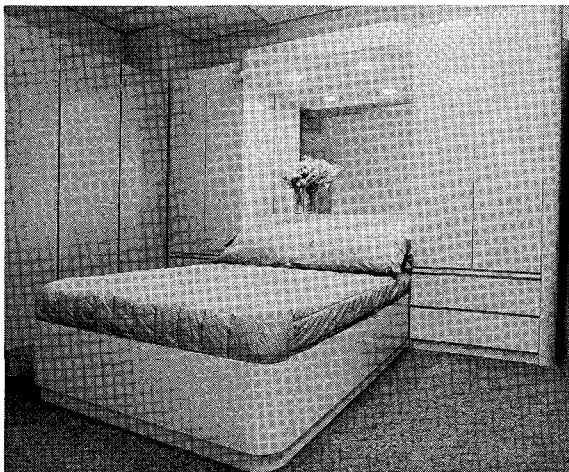
Let Your Imagination Take Form.

CUSTOM DESIGNED FURNITURE

- BEDROOMS
- CONCEALED BEDS
featuring MURPHY®
and SICO®
- WALL SYSTEMS
- STORAGE SYSTEMS
- TABLES
- KITCHENS

Beautifully Finished in
Your Choice of
LAMINATES • STAINS
• WOODS or MIRROR

Complimentary
Interior Design Services



GRAND OPENING

Open Sunday

455 Park Ave. South (at 31st St.) Manh

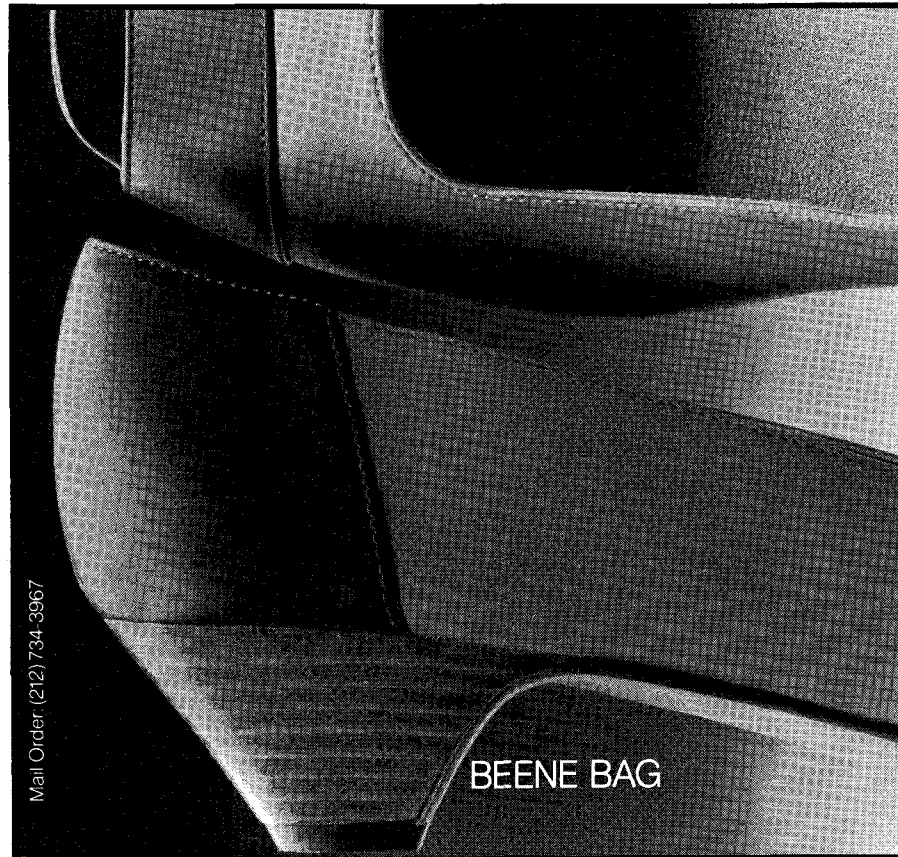
(212) 889-8808

1630 Second Avenue, (bet. 84th & 85th Sts.) Manh

(212) 772-8870

"Give us one room, we'll give you two"

Manhattan Cabinetry, Inc.



Mail Order: (212) 734-3967

BEENE BAG

FOOT FETISH SHOE EXPRESS

West 83rd & Columbus, 140 West 72nd, East 74th & 2nd, East 63rd & 1st, 87th & Lex

want to talk about such an option, they can do so within El Salvador, through the Catholic church there, or almost anywhere else in the region where potential intermediaries are eager for a role. That the guerrillas won't even speak about the possibility of internationally supervised elections only proves that Reagan is right: They don't want to run, because they know they can't win. Fighting isn't an option of choice for the guerrillas. It is the only strategy available to them.

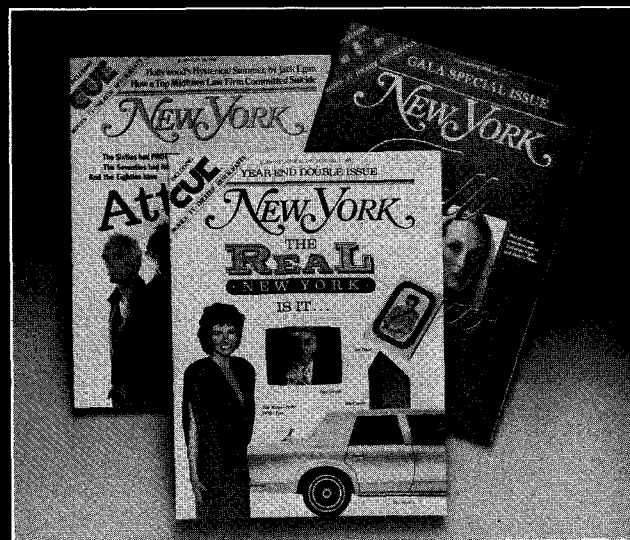
The United States didn't press hard enough—or really at all—to include the opposition in last year's elections in El Salvador. It must do so now, if only for the political capital it will gain if it is seen to be doing its best despite the rebels' reluctance.

Dodd is right on one point. When he speaks about the underlying causes of the turmoil in Central America he is on the mark. The Communists are exploiting the region because it is ripe for exploitation, ripe because of its extreme poverty. All five of the countries that make up Central America produce in a full year what the United States turns out in only three days. America, which could do something about the situation, has for decades either ignored it or exploited it itself.

Given America's political system, it is rarely politic to favor long-term prevention. But no amount of military assistance and no number of American troops (if it comes to that) will halt a revolution anywhere in Central America if the people's lot there doesn't improve.

Dodd is wrong to blame Reagan for America's neglect. In fact, the current administration has proposed more economic assistance for Central America than any previous American government. The Caribbean Basin Initiative—that's its name—is a drop in the bucket, but it's a start. Unfortunately, the very Congress that is reacting so skeptically to the president's call for increased *military* aid to El Salvador has approved only one part of this *economic* plan: \$350-million in emergency economic assistance. Proposals for the trade preferences and investment incentives that could permit Central America to stand on its own feet died in Congress last year. Reagan should attempt to break this logjam too, even though his doing so will require him to oppose the lobbying efforts of some big businesses that supported him in 1980. But unless the president moves on this score soon, he will guarantee further trouble for himself and his successors for the rest of the century and beyond. And then, as the American Council Against Involvement is saying in its TV commercials deriding the administration's Central American policy, El Salvador really will become Spanish for "Vietnam."

WE'D LIKE TO
THANK
THE NATIONAL
MAGAZINE AWARDS
FOR RECOGNIZING
OUR
GOOD LOOKS.



NEW YORK MAGAZINE.
WINNER OF THE 1983 NATIONAL MAGAZINE AWARD FOR DESIGN.

IN AND AROUND TOWN

By Ruth Gilbert

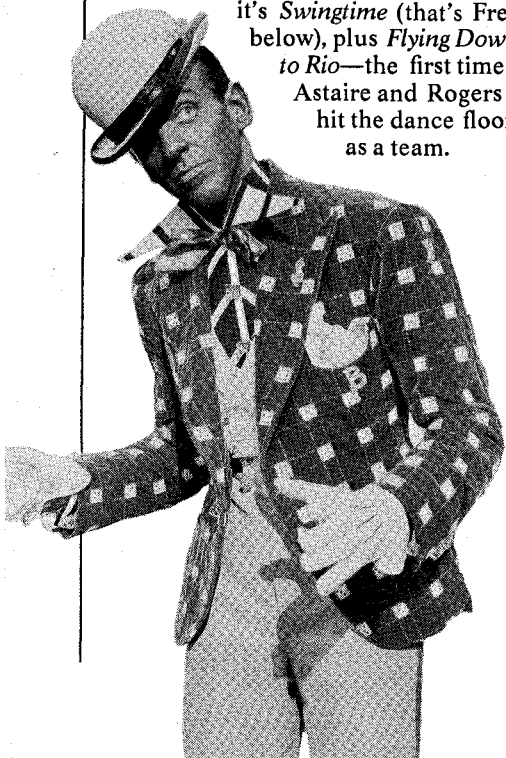
May 2 through 11

S	M	T	W	T	F	S
	2	3	4	5	6	7
8	9	10	11			

Ballet is the big thing at this time of the year. Look at all the options you have this week—our own New York City Ballet is at the State Theater through June 26; one of our favorite troupes, the American Ballet Theatre, is at the Metropolitan Opera House through July 16, to say nothing of the Feld Ballet at the Joyce and the Alvin Ailey American Dance Theater at City Center, both of whose seasons end May 22.

Mr. Bojangles

Every Tuesday in May, the Thalia will be showing a 1930s musical starring Fred Astaire and Ginger Rogers. On May 3, it's *Swingtime* (that's Fred below), plus *Flying Down to Rio*—the first time Astaire and Rogers hit the dance floor as a team.



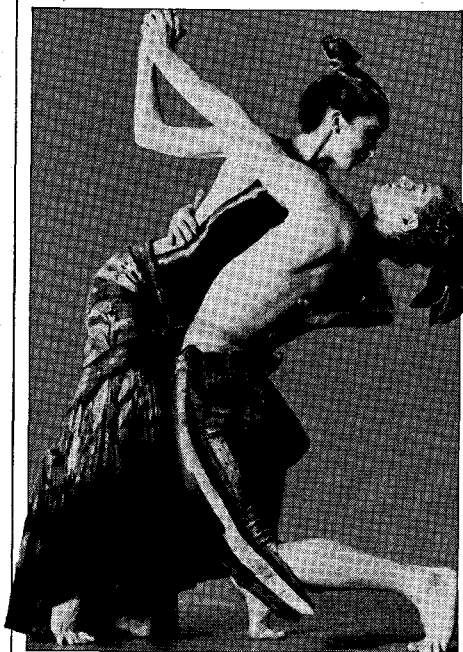
Zero Hour

"A Salute to the National Film Archive, British Film Institute" is being offered at the Museum of Modern Art through May 19 and features classics and rediscovered gems. Now's your chance to see *Seven Days to Noon* (right), directed by John Boulting, which will be shown May 8 and 16 at 2:30 P.M.



Two to Tango

The Feld Ballet has a repertoire choreographed entirely by Eliot Feld, its founder. Below, Cheryl Jones and Edmund LaFosse (brother of Robert LaFosse, who performs with the American Ballet Theatre) in *Danzon Cubano*, which you can see May 4 at 8 P.M.



Scoop

Buried Inside Extra, Thomas Babe's new comedy about a metropolitan newspaper, is at the Public Theater and stars Vincent Gardenia, Sandy Dennis, William Converse-Roberts, and (above) Dixie Carter as a society editor and Hal Holbrook as a city editor.

Putting On the Ritz

The Flying Karamazov Brothers don't fly, aren't Russians, and aren't even related, but they are vastly entertaining and make their Broadway debut May 10. The show is being previewed right now at the newly renovated Ritz Theatre, on 48th Street.



Photographs: center, Lois Greenfield; center right, Martha Swope.

JH Collectibles

IT'S AN ATTITUDE



JH COLLECTIBLES AT MACYS HAMBURGERS AND OTHER FINE STORES FOR THE NAME ON ONE NEAR YOU. WHITE JH COLLECTIBLES, 1407 BROADWAY, NEW YORK, NY 10019

NEW YORK

THE LIZ AND DICK SHOW

By Marie Brenner



THE REHEARSAL HAD ALREADY DRAGGED ON FOR hours, the air conditioning had long since died, and the stars, Elizabeth Taylor and Richard Burton, were beginning to get a bit whiny, complaining about the heat at the Shubert Theatre in Boston, one of the more superficial problems of this production of *Private Lives*. The day after the first preview, a delicious sense of crisis was in the air. Richard and Elizabeth were running lines each morning at the Ritz; everybody was angry with the director, and the semi hysteria wasn't much different from what goes on with any show while it's out of town. But this wasn't any show; this was a sideshow, a canny exploitation guaranteed to turn out the crowds. Elizabeth Taylor and Richard Burton co-starring onstage for the first time.

Such troubles! Taylor and Burton, seared survivors of tabloids and marital wars, were wheeling their circus into town prior to a ten week run in New York, and the *paparazzi* were ready to descend. Bodyguards had been hired, and the cognac diamonds hauled out of the vault. Burton was recovering from back surgery, and Taylor talking about her hematoma from the car crash in Israel. Zev Bufman, her co-producer, was fielding calls from the international press and organizing sawhorses as a barrier against the hordes of fans outside, some of them clutching tattered copies of Kitty Kelley's *The Last Star*, hoping for an autograph. The Taylor-Burton coterie of press agents and associates were flying in

and flying out, limos were dispatched to Logan airport, everyone was being shifted around in suites at the Copley Plaza, and if that wasn't enough, just before the first preview the rubber air bags that move the scenery had collapsed. Which meant more experts would be flying in and flying out. The principals didn't know their movements, were blowing lines, and there remained a very tricky dance sequence in the second act to re-choreograph.

So Richard Burton, suitably grim, was onstage blocking out his own dance steps, moving slowly because of the pains in his spine, his navy jogging suit making him look as thin as the playbill. His second and third wife, Elizabeth Taylor, was slaying, too, going over and over a bit with the Victrola.

"All right, darling, let's go," Burton said, and off they glided, reincarnated as those 1950s lovers Flyot and Amanda, Noël Coward's ex-husband and ex-wife who have just abandoned their new spouses and are trying to make a go of it again. And so the waltz began, tentatively, as they navigated the steps of their Paris living room, trying to avoid the Braque reproduction and the grand piano. Taylor was wearing high heels, cuffed jeans, and a silky sweatshirt, and as she tried to keep her eyes fixed on her partner, their feet and dialogue got tangled, and they stumbled over Coward's precious quips until, dance over, they collapsed on the divan.

"Darling," Elizabeth Taylor said to Richard Burton, "you're still wearing your wedding band." She took his hand



Taylor and Burton together for the first time on Broadway.

tenderly. "I know," Burton said. "Why don't you take it off?" Taylor said. "Because I can't get it off." "I see," she said, light as a meringue. The moment played like Noël Coward, deft, a little too fraught with meaning, except, irony of ironies, it wasn't from *Private Lives* at all.

The Taylor-Burtons arrived last week for a limited run. Elizabeth Taylor, tired of doing *General Hospital* and not ready to become Mrs. Victor Luna, is eager for another Broadway triumph. *Private Lives* is not a showpiece, like *The Little Foxes*, but Taylor says, "I am ready for Nouveau York." Rock Hudson—"one of my best friends"—has lent her his apartment. "I guess that means when he comes in for the opening I'll have to offer to get him a hotel room," she says. Those nasty questions about the dignity of trotting out the linen of her own private lives don't bother Elizabeth Taylor Hilton Wilding Todd Fisher Burton Burton Warner, overchronicled, overquestioned, overplayed. "Who cares," she said in her dressing room up in Boston. "For heaven's sake, it just adds a giggle to the whole thing. At this point, I know who I am and what I am."

The Boston run was sold out, but there was a savage pan from Kevin Kelly in the *Globe*. "His review really cheesed me off," Taylor said, "because it was like a personal vendetta." Burton was characteristically aloof. "I'm an old war-horse," he said. "I don't even read the damned things." Elizabeth Taylor had larger things to think about. So far, the New York theater has sold only two-thirds of the house. In Boston, the production looked pretty creaky, but the onstage contretemps were trifling compared with what was happening off.

ZEV BUFMAN, 52, THE CO-PRODUCER, KNOWS HE IS A very lucky man, so he is not reticent with his biographical details. His father owned two movie theaters in Tel Aviv, and Bufman's one distinction growing up was his brilliant imitation of the Danny Kaye routines he'd repeatedly seen. That arcane talent got him to America and to a tryout for a production of *Lady in the Dark*. His performance of the rapid-fire "Tschaikowsky" ("There's Malechevsky, Rubenstein, Arensky, and Tschaikowsky . . .") launched him into show business. In 1980, he was in Washington trying to get a revival of *Brigadoon* off the ground. By that time, he had given up acting for producing, and his fortune had been made primarily by a few theaters he owned in Florida. Although the label "Zev Bufman Presents" has never implied the National Theatre of Great Britain, Bufman was doing very well.

So on opening night of *Brigadoon*, his date was the founder of Wolf Trap, Kay Shouse, who told him, "I've invited a good friend of mine, a senator's wife, to join us. She is terribly bored here and has nothing to do." "Fine," Bufman said, his mind on the first act. But the senator's wife was late, very late. As the overture ended, Bufman heard the sound of feet running down the aisle, and "then somebody slammed me on the shoulder very hard, like, 'Move over,'" but he didn't turn to see who it was. When he finally did look, "the first thing I saw were those violet eyes, and I stammered, 'My name is Z-z-z. . . .'" To this day Elizabeth calls me 'Z-booby.'"

"Hold my hand very fast, I've got to run to the bathroom" was the first remark Mrs. John Warner made to her future partner. That was, as Bufman put it, "lesson number one." Mrs. Warner was earthy, didn't stand on ceremony, and knew how to beat the crowd. Bufman was not so bad at beating the crowd, either. After the party that night, he turned to Elizabeth Taylor and said, "How about doing a Broadway show with me?" and she answered, "I'd love to." "I felt there had been a spark between us," Bufman said.

Lesson two came a few weeks later, in New York, when the new best friends decided to take in *42nd Street*. There were no tickets until Bufman said the magic words: "I'm bringing Elizabeth Taylor." "That was my second lesson. Never say you're bringing her anywhere." They arrived at the Winter Garden, and so did 200 photographers, who pushed past



Originals: Gertrude Lawrence and Noël Coward, 1930.



On film: Norma Shearer and Robert Montgomery, 1931.



Revival: Brian Bedford and Tammy Grimes, 1969.



Reunited: Taylor and Burton—divorced in haste.

“. . .BURTON HAS STARTED INVENTING LINES. . .”

the ticket taker, shoving Elizabeth, almost giving her a black eye. For a few moments, Bufman thought she would be furious and their new association dissolved. “I hope that didn’t shake you up,” Taylor said. Backstage she told Tammy Grimes, “Zev and I are doing a show together.” “That’s when I knew we were in business,” Bufman said.

The show, of course, would be *The Little Foxes*. The negotiations with Lillian Hellman were endless—“Anything you do with Lillian takes ten times longer than with anyone else,” he said—but after several fights *The Little Foxes* opened to rave reviews, an eighteen-month international run; the senator and his wife got divorced; Elizabeth Taylor turned to Bufman for comfort; and everybody involved, including Lillian Hellman, walked away a millionaire.

“Zev,” Taylor said later, “we really should be partners. I want to work. I have good ideas. Let’s co-produce.” Within weeks, the partners in the Elizabeth Theatre Group were talking agenda—*Inherit the Wind*, *The Corn Is Green*, *Sweet Bird of Youth*, and even loftier productions. Taylor said she wanted to take on the plays of “William Shakespeare.” Cicely Tyson was hired for *The Corn Is Green*, Taylor herself for *Sweet Bird*, as she calls it. So was the director Milton Katselas, who hadn’t done anything on Broadway in twelve years.

Then they reconsidered. Why not do a comedy, something fun? And not just any comedy, but *Private Lives*, an almost actorproof confection that has served innumerable couples well over the past 53 years. In Elizabeth Taylor’s dressing room there is a terrific picture of Noël Coward walking with Mr. and Mrs. Richard Burton, circa 1965. “Noël used to tell us all the time that we totally fit his play,” Taylor explained. She and Bufman took that as a mandate. Richard Burton, tanned and healthy and not drinking at all, flew out to Taylor’s house in Bel Air to discuss it. Although Burton has never been known for his light-comedy skills, the deal was rich: \$70,000 a week for both of them. Since Katselas was already hired, the producers decided to let him stay onboard. Therein many future problems would lie.

So, ensemble assembled, rehearsals began. Katselas told Taylor to hit the lines hard. “The audience wants to see Elizabeth Taylor,” he said. “Do you mean Richard and I should play *Private Lives* like the audience is looking into our bedroom?” she asked. “Yes,” Katselas said. Katselas is a heavy breather, his interpretation that of a voyeur. What he wanted didn’t work. By the time the comedy lurched into the Shubert, the cast was getting mutinous, and there were Taylor and Burton, at rehearsal, banging the lines. For example:

AMANDA: I feel rather scared of marriage really.

ELYOT: It is a frowsy business.

AMANDA: I believe it was just the fact of our being married, and clamped together publicly, that wrecked us before.

ELYOT: That, and not knowing how to manage each other.

Burton, as Elyot, held the final moment and stared deep into the Shubert, rows and rows of empty seats staring back. “Pause,” he said dryly, “for fifteen-minute laugh.”

And then came opening night.

THE WORD, AS IT ALWAYS DOES, STARTED DRIFTING into Anthony’s Pier 4, where the party was being held, that this performance was staggering, the single greatest night so far, a sublime triumph for Taylor, and that the audience had responded, according to Charles Cinnamon, one of three press agents attached to the show, by “hooting and stomping and giving Elizabeth and Richard at least five curtain calls.” Cinnamon was being aided by Chen Sam, an Egyptian woman who is Taylor’s close friend and press rep. Trained as a pharmacologist, Chen Sam had been summoned to Botswana just

before the second Taylor-Burton nuptials. Burton had gone on a long drunk, contracting malaria, and Chen Sam was flown in to save him. She did, and stayed on the payroll.

“Doesn’t anyone want to talk to Burton?” Cinnamon asked a knot of reporters. Nobody did, so Burton disappeared upstairs. Much later, the great squawk of walkie-talkies—“She’s coming, she’s coming”—began, the local anchorman began to crank up, the lights came on, and there was Elizabeth Taylor in a black chiffon caftan and thirties wig, absolutely terrified. She made the expected remarks about how much fun she was having, all the while clinging to Bufman, who looked as if he’d just gotten some dreadful news, and then she joined Burton, who was drinking a cup of black coffee, his hand defensively atop his empty wineglass.

Anthony of Anthony’s Pier 4 had laid on seven courses, six wines, gold plates, and a band. Elizabeth danced, her cognac diamond earrings—“a very old gift from Richard Burton”—bobbling. Back at the table, she ate lobster, smiled into her butter dish, and talked for hours with Joan Kennedy and co-stars John Cullum and Kathryn Walker. Burton was very quiet, his new girl friend, Sally Hay, next to him. Zev Bufman looked grave.

“I don’t know,” Richard Burton said. “People thought I was mad when I did *Hamlet*, too.” It was 1:30 in the morning and Burton looked desperately bored, so tired his features began to run together. He was trying to analyze what he was doing in *Private Lives*. “I think there is some fun in it for me, especially when I start inventing my own lines. You remember that bit in the third act when I scream at Elizabeth, ‘Slat-tern!’ Well, I’ve enlarged that. So each night, I hurl a string of invectives at her—‘Slattern, yes, and vermin too, and fishwife, nightmare, horror’—and then Elizabeth will scream them all back at me. That gives me a great deal of amusement, although Noël must be spinning in his grave.

“Yes, I’m playing to the lines,” Burton said, “going for the laughs, the double entendres. There’s no doubt about it. You know, you can kill a laugh as quick as can be if you want to, by just coming in rapidly on the next line or moving fast.” As Burton spoke, he looked over as if magnetized, staring at Elizabeth Taylor, who was staring at herself in a compact mirror, applying a coral lipstick over and over to her bottom lip. It was hypnotic. Her face was as determined as a child’s, the cylinder moving across 22 times. “Elizabeth and I know each other so well by now,” Burton said. “We know how to play people.”

Which meant, he said, “that we are beyond caring what people think of our motives.” Burton’s motive is the desire to work, to avoid the dissipation that hit Barrymore at the end, to simply stay onstage, rehearsing and overrehearsing until he drops. He badly needed this job, and Taylor will always help her former husband out of a jam. “It’s all purposeful, what we’re doing,” Burton said. “We’ve even discussed the strategy of what to say when the inevitable dull questions crop up about our reunion becoming a reconciliation. The set piece is all organized. Elizabeth pretends she hasn’t heard, and I say ‘Next question.’”

Years ago, Elizabeth Taylor’s father taught her how to tune out any scene she did not want to see, to focus on the middle distance. That came in handy opening night when a reporter from *USA Today* rushed her at the table, flinging a hand in Taylor’s face. Suddenly there was a great cry of “Chen-Chen-Chen! Security! Security!” The reporter was hustled away, and during the entire episode Taylor did not show one flicker of interest or emotion. Her face stayed exactly the same.

The fun was not to last. The next morning, Kevin Kelly’s review was headlined CLUMPING THROUGH. Taylor, Kelly said, was “perfectly terrible,” “a caricature of Coward’s heroine, inside a caricature of an actress, inside a caricature of Eliza-

“. . .LIZ: ‘I’VE HAD THE TACT NOT TO POINT OUT

beth Taylor.” “A hefty housewife in a Community Theater farce,” he pronounced. Burton was treated almost as well. “We were expecting this,” Charles Cinnamon said, but Elizabeth “has been crying all morning.” Plans were being changed. Zev was supposed to take off for Florida, but now that would be delayed, and Chen put off a trip to L.A. Meetings were scheduled at the Shubert; Katselas, whose direction had been called “frenzied and awkward,” was on his way there now. “Everything is up in the air,” said Cinnamon. “We’re just going to rise above this,” Chen Sam said.

BACKSTAGE AT THE SHUBERT, THREE DAYS LATER: “I’m on the verge of giving in my notice,” John Cullum said in his dressing room during the second act of a Sunday matinée. “Line readings! Can you imagine, this man is giving me line readings! And if he’s giving them to me, think of what he must be doing with Elizabeth! Do you know he told her that he wants to have dinner with her tonight to talk about the character and to work on her o’s and a’s?” “This man” was Katselas, clearly in way over his head. “This play is at a crossroads,” Cullum said. “Everybody is very hyper, and it could go either way.”

The fury had been building since the Boston opening. Everybody was defending Elizabeth Taylor. “She’s the kind of woman you want as a close friend.” The gloomy atmosphere at the Shubert, Kathryn Walker explained, could be traced to “an unconscious aggression toward Elizabeth and Richard’s celebrity” and to “a vicious transference process.” Milton Katselas and his “voyeurism” were also to blame. Although Katselas seemed unbothered by the subcurrents—“I’m just tuning a Rolls-Royce,” he kept saying—Walker was very worried. “It is painful to stand with Elizabeth before we go on and see her look in the mirror and say, ‘Do I really look fat?’ She’s hurt, very hurt, and now they’re throwing her to the lions, the way she’s being directed. I don’t know why she can’t stand up to them.”

A flight of stairs and several dressing rooms away, Elizabeth Taylor, co-producer and star, was fending for herself quite nicely, having another meeting with Katselas after the day’s performance to determine, as Zev Bufman later said, “whether there was any way we could avoid getting rid of him.” (There wasn’t. Lou Antonio, who had recently directed Taylor and Carol Burnett in a TV movie, would be hired the following week.) And a joke was making the rounds: Why can’t *Private Lives* find a new director? Because *My One and Only* has hired them all.

Moments after Katselas walked out, Taylor’s training to remain serene served her well. In a purple velvet caftan, lush as an overripe plum, she was lounging on a chaise, being absolutely kittenish about what was going on. All of her usual props were there—tropical fish in a large tank, lavender walls, and a bourbon, which she nursed a good hour. The years—or her love of bourbon—have robbed her face of its symmetry, and her eyes flickered with wariness, until she dropped the *National Velvet* accent and finally relaxed.

“You know what really annoyed me,” she said. “I was watching television in my dressing room and suddenly there was the local Boston anchorwoman talking to Kevin Kelly about *Private Lives*. He had just done his review, saying the most awful things, and here I am watching it—can you imagine?—and suddenly they start showing a scene from the second act. And I thought, ‘Isn’t that illegal? Don’t they have to have permission to do that? Can’t we sue?’ And at the end of it, this woman says, ‘Well, thanks a lot, Kevin. I’m going to save my \$37.50 and not see *Private Lives*.’ Well, that just infuriated me! We’ve been sold out the entire run! I couldn’t even get tickets for my own children.”

Elizabeth Taylor’s eyes opened very wide. “I wonder if

Kitty Kelley is related to Kevin Kelly. Think about it. They’re both K. Kellys. How interesting! Maybe Kitty Kelley is Kevin Kelly in drag. Or maybe it’s the other way around.”

THE KELLYS DON’T BOTHER ELIZABETH TAYLOR, VET-
eran of emergency tracheotomies, pneumonia, Vati-
can protests, divorce lawyers, Debbie Reynolds’s
and Sybil Burton’s spleen, an overpowering
mother, a weight problem, and Louis B. Mayer.
Nothing bothers Elizabeth Taylor very long. It’s been said
over and over that throughout her life Taylor has found a



Leading man: “People thought I was mad when I did Hamlet.”

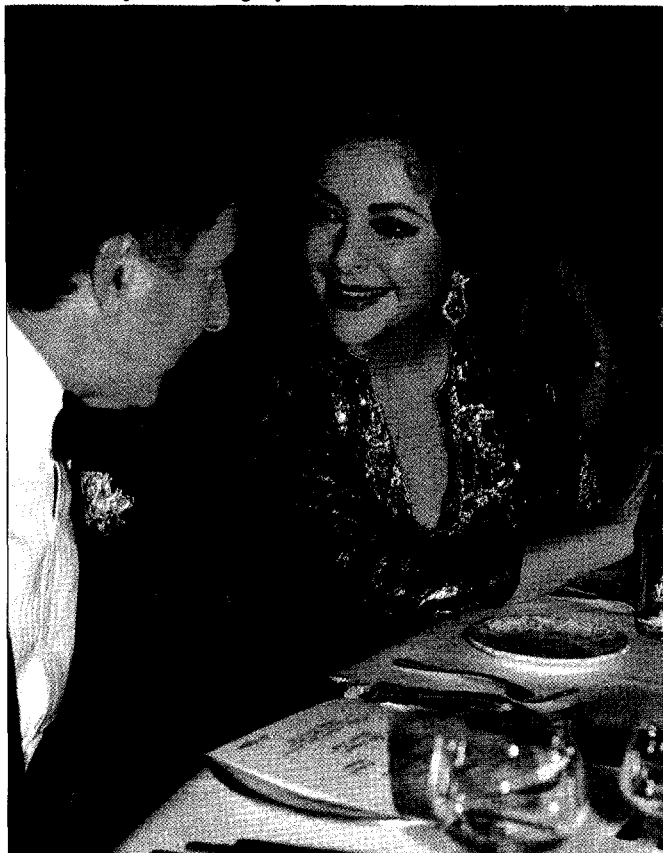
great deal of perspective and conversational solace by detailing her brushes with death. It’s almost as if, by reviewing the detritus, she is able to convince herself that at least she continues to live.

Take the car crash that happened this winter in Israel. “There we were, in torrential rains, crossing a deep ditch, when suddenly a car came up directly behind us and smacked into the stretch limo the five of us were riding in. I went hurling through the air, nothing to stop me, landing with all my weight against the dashboard, my calf swelling about five inches in front of me—I saw it just pop right out! And a hematoma, an enormous hematoma, came out on my back, and there was blood spurting everywhere. Look at this leg of mine. It’s still bruised, it still is so painful. And I couldn’t think about anything but the sound of the metal screaming against the metal, and the terrible moaning. The first thing I heard when I found myself on the floor was all these excruciating moans and screams, and someone who was with us had a piece of metal miss his eye socket by a hair, and there we all were, stumbling and bloody—it was so awful, because we were in about five feet of water in the ditch. And we were on our way to Ariel Sharon’s farm, just stuck there. Fortunately an Arab driver happened along and gave us a ride.

TO RICHARD THAT NOW HE'S MY EMPLOYEE' . . ."

He didn't know who we were or what we were doing there. But the *irony* of us dragging in to Sharon's farm looking like these bloody refugees. And Sharon put ice packs on all of us and was terribly concerned, getting out blankets, calling the doctors, but what was amazing was that nobody was worried about themselves, everybody just kept saying to each other, 'Are you all right?' One man with broken ribs started massaging my hematoma, and I just had to say to him, 'Stop it. You'll hurt yourself.' That's how much we cared.

"You name it, I've gone through it," Elizabeth Taylor said. 'I've had ups, downs, grays, blacks. I've had the most extraor-



Co-producers: Zev Bufman and Taylor after the Boston debacle.

inary life of anyone around." So she is able to maintain some sense of humor about what is going on. "We're still feeling our way. We're rehearsing here, for heaven's sake. That's what out of town is for. Of course we have a lot of work to do. This is my first production. Zev and I are going to do a lot of things together—plays, films—and someday I intend to direct." She laughed. "And, believe me, I've had the tact not to point out to Richard that now he's my employee."

Her new activity is far preferable to that "terrible boredom I had in Virginia after John and I finished campaigning. I was home all the time, I just sort of laid back at that point in my life and didn't do a thing. Then I began to watch the mindless boob tube. And I ate. I ate out of nerves, nerves, nerves, and got so fat. And then it became everybody's business, which as far as I'm concerned is nobody's business unless you're working. This 'How much does Elizabeth Taylor weigh?' thing really bores me and annoys me. I'm back near my fighting weight now anyway."

And what about Joan Rivers's constant attacks?

"Joan who?" she said. A beat. "Who's that?" Another beat. "Is she that awful blonde?"

The Joan Rivers jokes she cannot be shielded from, but almost everything else that's written about Elizabeth Taylor is

screened by her entourage, as if she were a head of state. Elizabeth Taylor insists she has never read Kitty Kelley's unauthorized biography. "It would infuriate me too much." Her attempt to keep some truth about her life has led her to sue ABC. "The *idea* that they are going to do a show called *The Lives and Loves of Elizabeth Taylor*. There is no possible way they could know what was going on unless they were under my carpet or under my bed. And I'm fairly sure there was nobody under my bed."

ELIZABETH TAYLOR TENDS TO VIEW ANY ENCOUNTER with journalists as a collision, and avoids them as much as she can. This is a bit peculiar, given the extraordinary publicity gimmick of Taylor and Burton reuniting for *Private Lives*. Elizabeth Taylor does not dwell on those ironies, however. Now she is a businesswoman, and a pretty good one, her eye fixed on the bottom line. Only once in a while will something really irk her—for example, a recent column item saying she had given her baby granddaughter, Elizabeth Diane ("I think that's her middle name—I can never remember"), daughter of Maria Burton Carson, a baby-size mink.

"Christ!" she shrieked. "That never happened! What kind of obscenity was that that was printed? How disgusting, a baby-size mink." The eruption caused the omnipresent press rep to interrupt. "Don't you remember that fur manufacturer who sent the mink to Maria and then put out the statement that it came from you? We told you about it a few months ago."

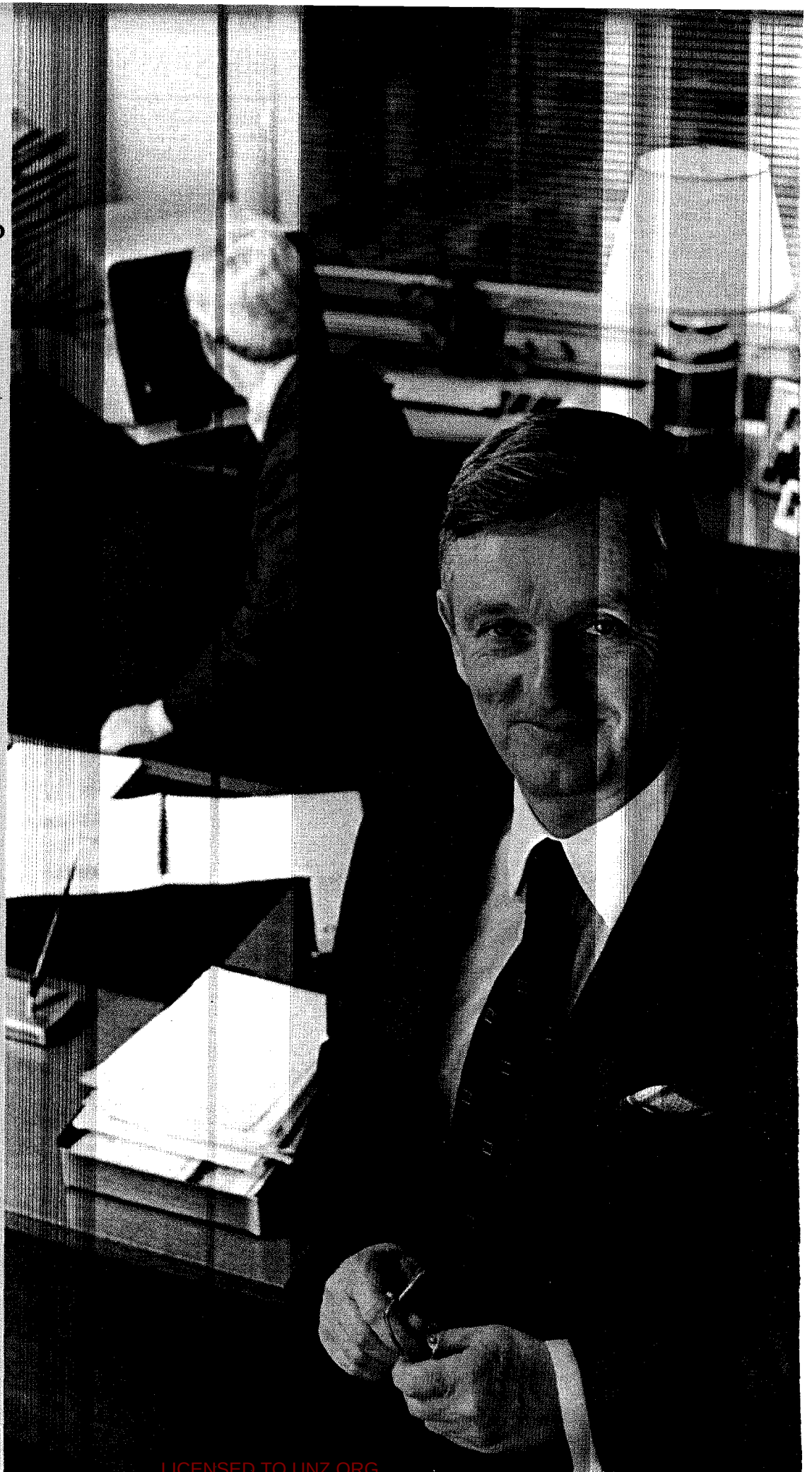
"Crap," Elizabeth Taylor said. "This is the kind of thing that goes on all the time. They just make this garbage up. It is so icky, so damn obscene. I would have never sent such a horrible thing to my granddaughter. I really am not that much of a vulgarian."

Her four children have learned to cope. "They're my best friends. I discuss everything with them. I've always wanted them to know exactly what was going on with me so they would never be confused by what was written." The children are all fairly settled now, but have had their problems adjusting. "I remember once one of my sons came home with a terrible black eye, and I said, 'Darling, what happened?' and he said, 'The kids at school were saying terrible things about you, and I wanted to defend you.' And I looked at him very hard, and I said, 'You do not have to defend me ever. You are not to do that. I just want you to know who I am and what I am, and then you'll never feel you have to fight for my name again.'"

For the moment, the tears for the bad reviews are over, and Taylor, age 52, knows there is life way after *Private Lives*. She has houses to go back to, and jewels in the vault, and however homeless she might seem in the public imagination, her home, she says, now is in Bel Air. "That house is filled with memorabilia. All kinds of pictures, and so is my house in Gstaad, which has got even more things, even Liza's first little ballet shoes." But right now there is a great deal of business to think about. *Private Lives* is being filmed for cable; there is a tour planned. At the opening-night party in New York, everyone will be asked to wear white tie and tails—the star's idea. Who knows, there may even be another marriage, and if so, Elizabeth Taylor, forever unsinkable, is already making plans.

"Okay, I have a question for you now," Elizabeth Taylor said. "What color do you think my next wedding dress should be?" "Mauve," I answered. "Mauve?" she squeaked. "Not mauve." "Okay, lavender then." "Never lavender," she said. She watched her pet fish wending their way through the tank. "Red, baby. The next time I get married, I'll be wearing all red. You can count on that."

**A creative
alternative to
Megabank
Investment
Formulas**



"Ours is the only bank I know of that gives its portfolio managers the independence to create each client's investment program individually. And backs them with three distinct research steps to find undervalued opportunities beyond the obvious ones."

Daniel P. Davison
Chairman

Managing a portfolio individually—instead of through some mass-production formula—demands a great deal of thoughtful sifting. We therefore examine not only the standard range of investments the financial supermarkets offer—but also other promising "emerging company" opportunities the megafirms find difficult to deal with. Our recommendations are based on our thorough three-level review of research opinion from: brokerage firms, our own securities analysts and the firsthand investigations of our portfolio managers. (The result, last year, was an average portfolio performance significantly better than the S & P 500—despite the very individual nature of our clients' objectives.) If you have a portfolio of \$500,000 or more, please contact Mr. William Eldridge, Vice President, United States Trust Company of New York, 45 Wall Street, New York, New York 10005. (212) 806-4061.

U.S. Trust

When you do something very well
you simply cannot do it for everyone.



PRESENTING THE RESIDENCE FOR PEOPLE WHO ARE AT HOME IN ALL THE RIGHT PLACES.

This is 220 East 60th Street. Luxurious condominium apartment homes, on a prestigious Manhattan Street, in the most fashionable part of the East Side. It's just a few steps from Bloomingdales. Just a few blocks from Maxwell's Plum. And just a few minutes from everything else New York is famous for. Here's contemporary condominium comfort, in the choicest part of the City. With terrific floorplan designs, chic kitchens, plush carpeting, plenty of closets — and very special introductory prices. The Grand Opening is now. And the availability is limited. So visit today. Studio and one-bedroom apartment prices begin at \$111,794. You can drop in and visit the sales office this weekend from 10 to 5. During the week, call 688-0901 for a personal appointment.



Grand Opening Now 220 E. 60TH St.

Condominium Residences
**An incomparable address for
the uncompromising New Yorker.**

Sponsor: 220 East 60th Associates, Ltd.

The complete offering terms are in an offering plan available from the Sponsor.



Meet the press: Warren Ettinger was the lawyer on tap last November 8 as John and Cristina De Lorean left federal court in Los Angeles.

De Lorean And the Lawyers

By John Ehrlichman

THE TALL, BALDISH MAN IN THE conservative suit hurried up Flower Street, in Los Angeles, looking for a safe, anonymous place to make a call. He glanced at his watch and stroked his neat gray beard. Finding an empty phone booth, he slipped inside and called a long-distance number.

In New Jersey, a handsome man with a shock of gray hair stood beside a telephone, waiting for it to ring.

Secret agents? Kidnappers?

No. Just Los Angeles lawyer Seth M. Hufstедler getting in touch with his client John Z. De Lorean to talk over De Lorean's defense to charges that he was involved in a huge, coast-to-coast cocaine deal.

Seth Hufstедler—former president of the State Bar of California, husband of a

member of Jimmy Carter's Cabinet—is not the sort of man given to imagining government plots. But he is not the only defense lawyer in the De Lorean case who believes federal agents are listening in on his office phones. At one of their first meetings with the trial judge, lawyers from De Lorean's three law firms and attorneys representing his two co-defendants joined in accusing the government of bugging their phones. The straitlaced prosecutor, James P. Walsh Jr., vehemently denied the charge.

If it seems a little odd to see leaders of the California bar ducking into phone booths to call their client, it should. So far, however, very little of the case of *The United States v. De Lorean* matches the norm. Almost from the moment the charismatic auto executive was arrested by federal agents, at the Sheraton Plaza

hotel in Los Angeles, last October 19, the case has been marked by strange twists and angry turns.

The prosecution claimed it had videotapes of De Lorean and his cronies putting together the dope deal, and hours of their tapped conversations. The defense accused the government of leaking tidbits to reporters to tarnish De Lorean's attractive rebel image. Both sides have been in court four times bickering over bail. The press has been warring with the trial judge, Robert M. Takasugi, of the U.S. District Court in Los Angeles, over his unusual order keeping the documents in the case secret. After weeks of quietly planning his defense, De Lorean flabbergasted his lawyers by spilling his story to a reporter for *Rolling Stone* magazine—claiming, among other things, that a government snitch had threatened

"...Some of his lawyers doubt his conspiracy theory,

to kill De Lorean's two children if he didn't go along with the deal. Even the legal issues in the case are far from routine, involving that purported threat and an ABCAM-like sting. In the end, higher courts may have to settle important open questions of law before the guilt or innocence of John Z. De Lorean is decided.

But probably nothing is stranger, or more telling about this case, than the way the defendant has juggled and shuffled his legal team. As a hot young executive at General Motors and, later, as head of his own auto firm, the Belfast-based De Lorean Motor Company, De Lorean no doubt learned how to throw lawyers into the fray. Since his arrest, he's been through a small battalion of attorneys, retaining some of the best in the country while shopping for others and consulting still others to second-guess the first team's legal strategies. After six months, it's by no means certain he's found the team he wants for the trial, scheduled to start in August. The flamboyant defendant is deeply involved in the preparation of his case, and his notion of what needs to be done to win sometimes drives his lawyers to the brink of quitting. Some of them strongly disagree with their client's conspiracy theories, and all say they were embar-

rassed by the *Rolling Stone* interview.

In mid-March, the De Lorean legal conglomerate consisted of three Los Angeles firms. But with the advent of spring, it appeared that De Lorean had once again turned some of this talent out to pasture. Typically, his lawyers don't agree about that either.

"My partner and I are now the only ones doing anything on the De Lorean case," said one lawyer in late March.

"No, we're still in the De Lorean case," said another. (All the De Lorean lawyers are willing to speak for attribution in some instances, but not—as here—in others.) "But I'm to the point now where I don't give a damn about it," this lawyer continued. "I'm thinking of getting out. He's so weakened his case with that damn *Rolling Stone* interview. He was crazy to do that. De Lorean hasn't called me for a month, because he knows I'm upset with him. And unless I can control how the case develops, I don't want to be in it."

THE SAGA OF JOHN Z. DE LOREAN and his lawyers began, as most such relationships do, with a traditional post-arrest phone call. One De Lorean call mobilized the big Park Avenue firm of Paul, Weiss, Rifkind, Wharton & Gar-

rierson, which had done work for his auto company. But while Paul, Weiss was still hunting for a California attorney, M-G-M chairman Frank Rothman, a De Lorean-family friend, offered his help to De Lorean's wife, Cristina. Rothman, who'd been a prominent Beverly Hills lawyer before going to M-G-M, asked his former partner Alan D. Croll, of Wyman, Bautzer, Rothman, Kuchel & Silbert, to help out the jailed auto executive.

By that time, the U.S. attorney had demanded that bail be set at \$20 million. De Lorean asked Los Angeles lawyer Bernard Minsky, who'd worked for him in the past, to appear at the arraignment. The magistrate set bail at \$5 million, but he wasn't convinced that the property De Lorean offered to put up was worth that much. De Lorean went back to jail, where he began to call more lawyers.

The government's case is being handled by James Walsh, 42, an assistant U.S. attorney who describes himself as a "lifer in the Justice Department" and whose job is to catch major dope dealers in the Los Angeles area. He had supervised the audio- and videotaping of the defendants' phone calls and meetings as the purported cocaine deal was put together. He had also directed the government's informant, James T. Hoffman, as he allegedly brought De Lorean into the transaction. Though Walsh says this is just another drug case, he's obviously intrigued by John De Lorean. The prosecutor's hallway walls are decorated with the "Doonesbury" comic-strip series in which the character named Duke tries to deal dope to bankroll a movie, called *Fast Lanes*, *White Lines*, about the life of John De Lorean. "That's amusing," Walsh told me dryly.

Soon after the arrest, Walsh and Alan Croll got together and the prosecutor agreed that Cristina could visit her husband at irregular hours at the Terminal Island Federal Correctional Institution, near Los Angeles, and that De Lorean could wear civilian clothes to court. But he wouldn't agree to a lowering of the bail.

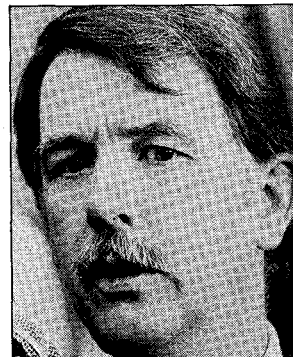
Cristina, who'd flown to Los Angeles to be with her husband, met with Frank Rothman at M-G-M and asked him to find another lawyer, one who could spring her husband. Rothman told her about 80-year-old Joseph A. Ball, the senior partner of Ball Hunt Hart Brown and Baerwitz, an old friend of Rothman's and a longtime luminary of the California bar.

Ball was lunching at a restaurant when Rothman's call reached him. He saw Cristina De Lorean that afternoon and then arranged to meet with Alan Croll and James Walsh at once, at

THE MAIN PLAYERS



Since joining the De Lorean team, Los Angeles lawyer Howard Weitzman (top) has played an increasingly influential role. Prosecutor James Walsh (far right), who describes himself as a "lifer in the Justice Department," will present the government's side when the case finally comes to trial before Judge Robert M. Takasugi.



Photographs: top, Tom Zimmeroff/Gamma-Liaison; bottom left, Bill Varie/Los Angeles Times; bottom right, Eddie Sanderson/Sygma.

and all were upset by his *Rolling Stone* interview...

Walsh's office, to discuss the question of De Lorean's bail.

Walsh, sensing a chance to stir up a little controversy, asked, "Who speaks for De Lorean now?"

As Ball recalled it, Croll said, "No one law firm does; we all do."

Ball then interjected, "No. In any case I'm involved in, Mr. Croll, I'm lead counsel. Always. I speak for John De Lorean, Mr. Walsh." Ball said that Croll sat quietly for the rest of the meeting.

Croll denies that scenario, but won't comment on the meeting.

Alan Croll's apparent strategy had been to file a motion asking the magistrate to lower De Lorean's bail. Toward that end, Croll had prepared a long affidavit for De Lorean's accountants to sign.

In 50 years of practicing law, Joe Ball said, he had never represented a client whose bail had been set that high. He reasoned that the prosecutor wasn't bluffing; Walsh probably had at least one ace up his sleeve. There were a dozen videotapes and countless hours of telephone-tap recordings in the government's file. In all of that, something had probably been said by someone that would make unusually high bail seem reasonable. Rather than risk exposing that kind of evidence against De Lorean early in the case, Ball tried to persuade Walsh to accept real estate worth substantially more than \$5 million.

Joe Ball had a De Lorean accountant fly out to California with the auto executive's property files. At the same time, he withdrew Croll's motion to reduce the amount of bail. By the end of the week, Walsh had accepted three De Lorean real-estate parcels, and John De Lorean was out of jail.

Subsequently, Alan Croll wrote De Lorean a letter withdrawing himself and his firm from the case. In the letter, Croll said he couldn't approve the manner in which other lawyers were conducting the defense. Croll won't comment today on his withdrawal.

EVEN BEFORE BALL HAD ARRANGED to bail him out, John De Lorean was personally assembling a team of lawyers to defend him at his trial. He first sent for Seth Hufstедler to come to Terminal Island. Hufstедler, 60, is the senior partner of Hufstедler, Miller, Carlson & Beardsley, and the husband of Shirley Hufstедler, President Carter's secretary of education. Seth Hufstедler is another superstar lawyer, but an unusual choice for a drug trial. Joe Ball has participated in countless criminal cases (among them, his successful defense of me on state charges arising from the

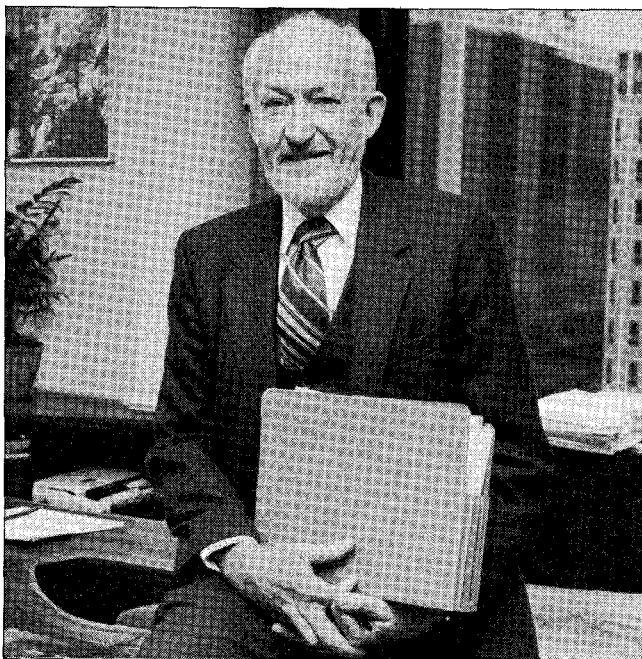
break-in at Daniel Ellsberg's psychiatrist's office); Seth Hufstедler has participated in almost none. But when he was called, he accepted De Lorean's retainer.

Hufstедler immediately included his partner Warren Ettinger, 54, in the De Lorean work. And Shirley Hufstедler soon started to research the defenses

43 years. He is a quintessential competitor. "I really think this case can be won," Weitzman said. "John De Lorean will testify, and he will be believed."

De Lorean tried to hire Howard Weitzman before Joe Ball got De Lorean out of Terminal Island, but Weitzman didn't return De Lorean's phone calls. "I thought someone was pulling my leg,"

THE SUPERSTARS



Seth Hufstедler (left) has tried only a handful of criminal cases, but he came when De Lorean called. Joe Ball has defended countless criminal defendants, but he's reluctant to handle the courtroom work this time.

available to De Lorean. Her long review of entrapment and of the law of denial of due process ("outrageous government conduct") has been circulated among the defense team as its basic legal doctrine.

Given the heavy coverage of the case, Hufstедler and Ettinger are worried about being able to find twelve jurors in Los Angeles who haven't made up their minds that John De Lorean is guilty. "Everyone has heard of John's troubles," Hufstедler said. "'Doonesbury' penetrated people's minds even more than the news does. Some of the stuff that's been printed has been exceedingly unfair, quoting only disgruntled people with an ax to grind."

The Hufstедler firm subscribes to a clipping service that delivers almost everything printed about John De Lorean. "Many of the attacks on De Lorean are from government sources," said Ettinger. "At the right time we're going to have to take that up with the judge."

The fourth principal member of the De Lorean legal team, Howard L. Weitzman, was a second-baseman on the U.S.C. baseball team that won the N.C.A.A. championship in 1961. A marathon runner, he looks younger than his

the lawyer said. Weitzman and Re, his law firm, specializes in criminal law, especially big drug cases. "But John De Lorean didn't want just criminal-law specialists handling this case," Weitzman said. "He also retained Seth Hufstедler and Joe Ball, for their stature."

AS THE DE LOREAN TEAM ASSEMBLED, Joe Ball became the strategist. Warren Ettinger and Howard Weitzman, the criminal-law specialists, divided the investigative efforts and preliminary motions. Seth Hufstедler coordinated the work of the three law firms, kept close contact with John De Lorean, and took responsibility for much of the basic legal research that needed to be done.

Some of the preliminary issues have been bitterly contested. For example, the two sides continue to fight over bail. Last month, the government asked that the amount be increased from \$5 million to \$10 million, charging, among other things, that De Lorean had access to \$17.7 million in a Swiss account and might flee. The defense team denied the charge and asked that bail be reduced to

“...‘He’s liable to change lawyers at any time,’ said one

\$2.5 million. Judge Takasugi refused both requests.

Two weeks ago, Howard Weitzman was in court again, saying that De Lorean’s family expenses are running \$130,000 a month—more than six times what the executive is now earning in investments. He asked for a bail reduction to \$2 million. In response, the gov-

appeals by the Associated Press and the Los Angeles *Herald Examiner* from Judge Takasugi’s order that documents in the case be sealed. The judge had said some of the documents contain “prejudicial statements,” and he was acting to ensure a fair trial. Press groups claim the ruling, which is supported by the defense and unopposed by the prosecu-

gradual or the result of John De Lorean’s decision to have Weitzman take the lead because of some disagreement “in approach” with Hufstedler and Ball.

In addition, De Lorean has consulted an array of other lawyers to second-guess his defense team. Asked if he knew of this talent search in the East, one member of the defense team replied, “Hell, yes. In the East and Midwest and West. Nothing surprises me anymore. I just tell him to feel free to ask around now. And I realize he’s liable to change lawyers at any time. We could all be out in a minute.”

No one knows who will actually try the case for John De Lorean. “That’s a question we’ll tackle once we get a firm trial date,” Seth Hufstedler said. “Until then we’ll just keep going the way we’re going.”

John De Lorean has talked to Joe Ball about who should try the case. Ball said that for “several reasons” he is reluctant to do the courtroom work. “It’s not my age or my eyesight,” Ball insisted. “I can try a case better than before.” Ball has called some famous trial lawyers to come west to take on the De Lorean trial, without success.

Edward Bennett Williams, the well-connected Washington, D.C., attorney, talked to De Lorean and told me he thinks the case is “intriguing” but he’s too busy.

James Neal, of Nashville, a former Watergate prosecutor (my very own), flew out to talk to De Lorean and Ball, but he’d just spent six months helping a U.S. Senate committee look into the F.B.I.’s methods in the ABSCAM investigations. He’d had access to the F.B.I. files in those cases and decided it would not be “tasteful” to get involved in the defense of a somewhat similar case.

Some widely known trial lawyers have offered their services to De Lorean unsolicited. Several of the lawyers now working for De Lorean openly express their disgust for these volunteers, who apparently hoped to gain from the publicity associated with the case.

FROM THE BEGINNING, THE DE Lorean team made no secret of its defense strategy. Faced with a government case that will no doubt be made by agents, informants, laboratory technicians, and—most devastatingly—by videotapes and audio recordings, the defense would keep De Lorean under wraps until the moment he took the witness stand. Then he would forthrightly explain how he came to be in all those hotel rooms talking about cocaine with all those undercover agents. Whatever his explanation, De Lorean would be cross-ex-

THE CAMEO PERFORMERS



Early on, M-G-M chairman Frank Rothman (right), a De Lorean-family friend, helped Cristina find legal assistance for her husband. Former Watergate prosecutor James Neal (top), of Nashville, and Washington luminary Edward Bennett Williams both looked the case over, but decided not to take it on.



ernment claimed that last year Cristina De Lorean had been paid \$110,000 by *People* magazine for the rights to her “diary” of her ordeal and John De Lorean had received \$545,000 from his snow-grooming-equipment company, Logan Manufacturing, of Utah. On April 22, the judge ruled the bail would remain at \$5 million, but he reduced the collateral requirements. Now only the De Loreans’ plush San Diego ranch (worth about \$2.5 million) is pledged as bail collateral; their New Jersey estate and New York City apartment are free of the court’s lien.

Last week, in another issue raised by the case, a federal court heard

tion, is unprecedented and impinges on the First Amendment. A decision is pending.

While this has been going on, however, the defense alignment has shifted. After Christmas, the regular Thursday meetings of the defense lawyers stopped, and the senior men busied themselves with other clients. Howard Weitzman and his partner, Donald Re, began taking more and more of the daily load of the case, with some participation by Warren Ettinger. But Joe Ball and Seth Hufstedler almost entirely ceased work on the case.

Depending on who’s talking, this evolution has been either natural and

defense attorney. 'We could all be out in a minute'...

amined by prosecutor Walsh. But the defense lawyers calculated that Walsh would be less effective if he were hearing De Lorean's story for the first time.

That strategy was dumped on its head when the March 17 issue of *Rolling Stone* appeared, in late February. The magazine contained an exclusive interview with John De Lorean, in which the defendant said substantially everything his lawyers had advised him to keep silent about.

Trial lawyers tend to be philosophical about events they can't control, but De Lorean's defense lawyers are very upset that he talked to *Rolling Stone*. They all say they didn't know he was giving Aaron Latham an interview. Were they surprised? "That's a mild understatement," Howard Weitzman said. "It's just incredible; he's really pinned himself down to a lot of details. I'm real unhappy."

"He certainly has outlined his position in detail," Seth Hufstedler said. "I'd say that now he has an obligation to stand behind what he's said. It surely simplifies Walsh's cross-examination."

What does John De Lorean say to his unhappy lawyers about the *Rolling Stone* story? Weitzman said, "John explains he was under a lot of pressure to give the interview, and so 'I just did it. I know I've done wrong, as you [lawyers] see it, but now it's done and we have to live with it.' I just hope," Weitzman added, "that we can keep him from giving any more interviews." (For the last four months, my requests to talk to De Lorean have been rejected.)

Aaron Latham, the interviewer, said he wasn't putting any pressure on De Lorean. "I was trying to talk to Cristina, not John," Latham said. "The publicity man I was talking to was Cristina's. January 29, out of the blue, he called and said John De Lorean wanted to see me. He drove me to their estate in New Jersey, and there was John De Lorean, a little uptight but very willing to talk." During the drive, the publicity man explained to Latham that De Lorean's lawyers were trying to keep their client isolated, and the result was that De Lorean was being battered in the press. The P.R. man said that he had finally persuaded John De Lorean that the lawyers were wrong.

De Lorean answered Latham's questions for six hours, on the record and on tape. During cross-examination at his trial, John De Lorean will be tied to the printed words of the interview; should he dispute the magazine's account, the jury may be played Aaron Latham's tape recording. "The government is already after that tape," said Joe Ball. "Beyond weakening the defense, the interview

violated the spirit of the judge's order that lawyers and parties weren't to talk to the press about the merits of the case. We [lawyers] have written the judge a letter of apology about it."

The government may have some trouble getting the interview tape away from Latham. He said he has kept it under lock and key at the insistence of *Rolling Stone* and its insurance company. Latham thinks that the tape is his insurance against a libel suit by James Hoffman, the government snitch, and he won't willingly turn it over.

The *Rolling Stone* interview, then, becomes the De Lorean "theory of the case," as lawyers call it. This is what happened, as De Lorean explains it: Hoffman came to De Lorean unbidden, to offer financial help with the beleaguered De Lorean Motor Company. He said he knew some potential investors. After a couple of conversations, De Lorean began to realize that Hoffman's people expected to raise their money from drug deals, but De Lorean felt sure that he would not be involved with drugs. When Hoffman et al. tried to draw him into the narcotics deal, De Lorean tried to back out of the whole

thing. At that point, according to De Lorean in *Rolling Stone*, "I got this call from Hoffman, basically saying, Lookit, asshole, you're in this too far now. You know all the players. You know the bank. You know this and that. You f--- around, your kids are going to get killed. It's going to be a bloody mess." The call, De Lorean says, was unrecorded.

WHERE DOES THIS LEAVE De Lorean's defense? At the moment, there seem to be three defense theories brewing.

The first and most conventional defense in a case of this kind is entrapment—a concept that has a very narrow, precise meaning in the law, as some ABCAM congressmen are learning, to their sorrow. It's no defense to show that the defendant was encouraged to take the bait by an F.B.I. man posing as a rich Arab (or, in this case, posing as a big-time cocaine dealer). The federal law that Judge Takasugi will read to De Lorean's jury says that when a defendant asserts an entrapment defense he assumes the burden of proving he had no predisposition to commit the crime. As

ADDING IT UP

OCTOBER 1, 1983

JOHN Z. DE LOREAN

Statement for legal services and expenses*

Re: *United States v. De Lorean et al.*, CR 82-0910

In account with: Hufstedler, Miller, Carlson & Beardsley; Ball Hunt
Hart Brown and Baerwitz; Weitzman and Re

Services rendered: October 19, 1982, to date:

Bail proceedings (Mr. Ball)	\$10,000
Client interviews, investigation, pre-trial motions (Mr. Ettinger, Mr. Weitzman)	15,000
Legal research, pre-trial briefs (Mr. and Mrs. Hufstedler, Mr. Weitzman, Mr. Re)	25,000
Hearings on pre-trial motions for discovery (Mr. Weitzman, Mr. Ettinger, Mr. Re)	21,000
Evidence review, video- and audiotapes, witness contact, lab reports (Mr. Weitzman, Mr. Ettinger)	15,000
Trial briefs (Mr. Weitzman, Mr. Re, Mr. Hufstedler)	8,500
Trial—38 days (Mr. Weitzman, Mr. Re, Mr. Ball, Mr. Ettinger)	275,000
Expenses—computer time, copying, travel, supplies, messenger service, investigators, telephone, electronic sweeping, clipping service, miscellaneous	81,750
Total	\$451,250

*As estimated by John Ehrlichman.

"...I sense a missing ingredient,' said a lawyer..."

an exaggerated example, if a policeman offered a robber a gun, stuffed it in his pocket, furnished him a plan of a bank, pushed the defendant through the bank door, and then stepped in and arrested him, the facts would support the defense. But if the defendant were seen holding the gun in his hand, threatening a teller, or running with the money, he would have a tough time persuading the jury that he had no predisposition toward the crime, whatever its origins.

The De Lorean side anticipates that the government will try to prove that De Lorean took the initiative in getting in touch with Hoffman and in moving the cocaine deal toward fruition. De Lorean's interview contends that Hoffman, the informant, was the prime mover and that De Lorean didn't want to deal in drugs. Rather, he says, he was tricked into participating.

The second expected De Lorean defense will be painted on a much broader canvas. It is sometimes called "government overreaching" or "outrageous government conduct." And at bottom it amounts to a claim that the government went to such extremes to trap the defendant that it denied him the due process of law guaranteed by the U.S. Constitution. One narcotics defendant successfully established "overreaching" by proving that a government agent set him up in business, providing a laboratory, money, and the raw materials to make heroin. But one leading criminal-law authority is skeptical of De Lorean's chances to raise this defense.

"The U.S. Supreme Court has not been very receptive to the 'overreaching' defense, especially in narcotics cases," said Professor Gerald Uelmen, of Loyola Law School, in Los Angeles. "It's a seldom urged defense that calls on the court to strike a balance between the public interest—represented by the government—and the personal rights of a defendant. These days the public interest in stamping out narcotics abuse is so great that it takes truly outrageous conduct on the part of the government to establish the defense."

Professor Uelmen suggested that the De Lorean account of a threat to his children's lives describes a third classic defense: duress or coercion. "It's available in all but murder cases," he explained, "and it can vitiate the required intent element." If a speeding defendant proves he was forced to drive at 90 miles an hour, for example, by a passenger who was holding a gun to his temple, that's a defense. The threatening person need not be an agent of the government, but if he is, that makes an even stronger defense. "And if the government learns of it later—or of any act of one of its

hirelings—and ratifies or approves of what the informer did, that's as good as if they'd authorized it in advance," Professor Uelmen added.

JOHAN DE LOREAN TELLS PEOPLE that the government continues to bug him, and even has tapped and infiltrated his legal team. He says that almost everything he confides to his lawyers is immediately known to the prosecutors.

Prosecutor James Walsh steadfastly contends that no lawyer in the case has ever been bugged or tapped by the government—as far as he knows.

Howard Weitzman concedes that much. "I'm sure no government lawyers are tapping us, but I think U.S. government agents are," he said. "I've had the office [electronically] swept, and they haven't found any bugs, but the phones are very noisy, and we have those double rings on them. More important, information known only to us keeps getting away from us. They know where John will be and what I'm doing."

What would happen if the defense team did find a government bug or otherwise proved that U.S. agents are listening in? Loyola's Professor Uelmen pointed out that the U.S. Supreme Court considered a related issue two years ago. At that time, a defendant unsuccessfully argued that her indictment should be dismissed because the government had interfered with her confidential relationship with her lawyer. The court wasn't convinced that the "interference" had been serious enough in that case, but left open the possibility that government conduct of that sort could lead to an outright dismissal of criminal charges. "At the very least, the government would have the burden to show it was not bringing the trial court any evidence obtained directly or indirectly from a tap on a lawyer's phone," Uelmen said.

Why would the government risk the repercussions of unethical, if not illegal, surveillance? "There's more here, in this case, than just a narcotics bust," Weitzman claimed. "I would like to think that's all it is, but I keep sensing that there is an important missing ingredient. I'm intuitively convinced that very high levels of the government are afraid that we could blow them sky-high."

Weitzman said that may explain why the prosecution has resisted disclosing certain information about the case to the defense. Under the so-called rules of discovery, both sides are supposed to disclose which witnesses they will call, and the government is required to furnish much of its investigation to a criminal defendant. The idea is to prevent courtroom ambushes by laying all

pertinent facts on the table, and to speed up the trial of cases.

Nonetheless, certain evidence is out of bounds, and Walsh has argued that much of what De Lorean has asked for is safe from discovery. Some of it, he said, is "work product"—legal research, personal notes, and internal government communications—which doesn't have to be disclosed.

The defense team is asking Judge Takasugi for an order compelling Walsh to give them what they want. The judge's ruling on this preliminary issue may have an important effect on the ultimate outcome of the trial, because Walsh's file itself may show whether James Hoffman, the informant, did anything that might amount to coercion or entrapment, with or without the government's knowledge.

HOWARD WEITZMAN, FOR one, hopes the government file may contain another invaluable line of evidence. "I suspect there is far more to this case than meets the eye, and perhaps it's to be found in Washington, D.C.," he said. This theory of defense, one leg of the "overreaching" pattern, presupposes that federal narcs got the government to persuade the British to cut off credit to the financially desperate De Lorean Motor Company. The motive, according to this theory, was to force De Lorean into going along with the coke deal to save his business.

Weitzman and his partner tried to persuade Judge Takasugi to hold a preliminary evidentiary hearing on whether there was an administration connection. On April 22, the judge denied their motion, but Weitzman and company intend to press for discovery of the origins of De Lorean's troubles.

"We have to ask how much the administration knew in advance about John De Lorean's cocaine bust," Weitzman said.

John De Lorean has told at least one of his lawyers that he thinks both the White House and General Motors were out to get him. Not everyone working for him is convinced, however. As for the White House connection, Joe Ball said, "I think that's a wild, crazy story. No one will believe it, and there's no evidence to support it that I know of."

Nonetheless, it seems likely that the only lawyers with job security on the De Lorean team are those who are willing to share their client's conspiracy theory. Old-timers around the courthouse are watching for more changes in the legal lineup before the case finally comes to trial. The smart money is betting that De Lorean may be switching lawyers right up to the week of jury selection. ■

EUROPE THE EASY WAY.

THE EASY WAY TO VISIT EUROPE IS ALSO THE AFFORDABLE WAY TO GO.

- ✓ Northwest Orient's low APEX fares can save you hundreds of dollars.
- ✓ No other airline serves more European countries from more of America than Northwest Orient.
- ✓ Northwest Orient offers you a wide choice of tour programs to all of Europe. Tours range from 6 to 38 days, and are priced from \$298 to \$1,380 per person.

Tours are operated for Northwest Orient by experienced independent European tour operators. Your European dream vacation is as close as a phone call to your travel agent or Northwest Orient. Call today in New York city 767-6868, or toll-free: 1-800-225-2525.

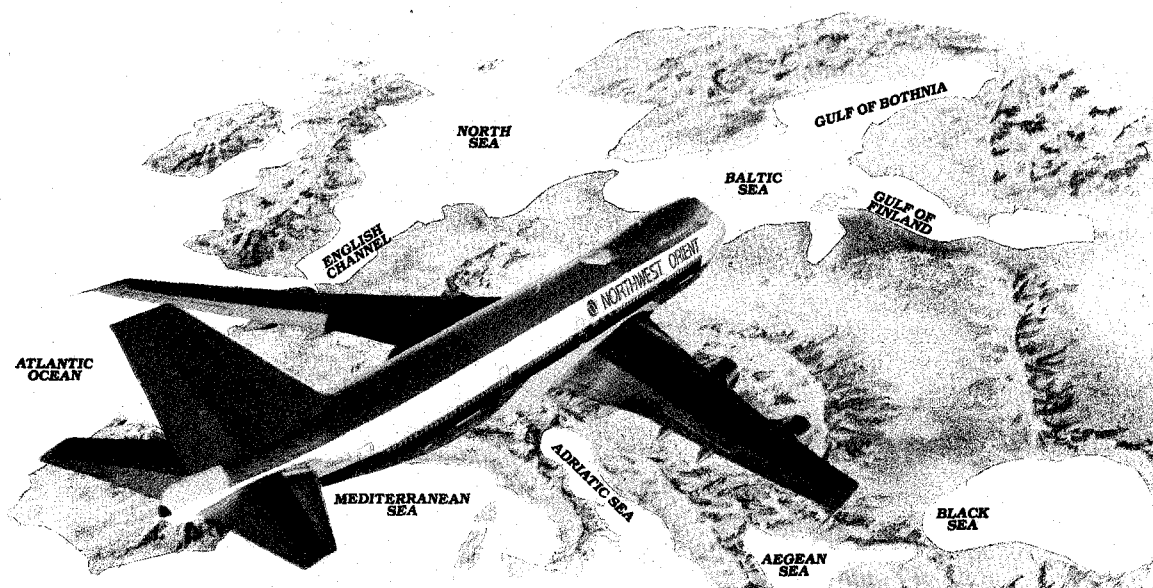
OUR WAY: Working hard. Doing things better. Serving more European countries from more of America than any other airline. That's the Northwest Orient Way.

SEE HOW AFFORDABLE A EUROPEAN VACATION CAN BE.

Operated for Northwest Orient by Brian Moore International Tours: "IRISH SPREE" 7 days/6 nights	
from	\$379 per person*
Operated for Northwest Orient by CIE: "CELTIC SILVER" 7 days/6 nights	
from	\$599 per person*
"IRISH HERITAGE" 7 days/6 nights	
from	\$429 per person*
Operated for Northwest Orient by Brendan Tours: "ENGLAND, WALES, SCOTLAND" 6 days/5 nights	
from	\$298 per person*
"ENGLAND, SCOTLAND" 7 days/6 nights	
from	\$358 per person*
Operated for Northwest Orient by Passage Tours: "COPENHAGEN" "OSLO" or "STOCKHOLM" 7 days/6 nights	
from	\$378 per person*
Operated for Northwest Orient by International Golf: "INTERNATIONAL GOLF" TOUR - SCOTLAND 9 days/8 nights	
from	\$595 per person*
Operated for Northwest Orient by World Delight: "SCANDINAVIAN VISTAS 1983" 15 days/14 nights	
from	\$1,080 per person*

*Tour prices are per person, double occupancy, air fares not included.

 **NORTHWEST ORIENT**



THE WORLD IS GOING OUR WAY.

North by Northeast

By Seymour Britchky

The Best of the Upper East Side

ONCE YOU GET NORTH OF 72nd Street on New York's East Side, midtown's restaurants are more than only a stroll away. But the Upper East Side can feed itself, if not as elegantly as the East Fifties, surely with more variety. Your correspondent, were he confined to the area between the East River and Central Park, above 72nd Street and below 96th, would do most of his eating in the following ten places. Other worthy spots up here have been reviewed in these pages in the recent past—most notably Claude's, Hoexter's Market, Uzie's. That makes thirteen.

Parioli, Romanissimo

PARIOLI IS A SECTION OF ROME, *très chic*. But it is not, as far as one knows, restricted. When you pass by this namesake, however, bent on hot food and, perchance, shelter from the rain, you are discomfited by a sign. BY RESERVATION ONLY, it reads. As no menu is posted outside, and as curtains prevent seeing inside, you are not likely to try to make of yourself the exception. And as reservations are usually obtainable only on several days' notice, the restaurant has, whether by design or circumstance, restricted itself more or less to its friends. The prices help, too. If, for example, you are suffering from an extremely refined thirst, there is here a bottle of wine that may be had for only a little more than four thousand dollars.

Even the look of the place is clubby—small, dimly lit, cushy. Certainly this

wall of brick is not unlike what you might find in an urban basement neighborhood den. And if the rest of the place—faced with burnished-wood paneling, glinting mirrors, silk moiré—does not exactly call to mind a reclamation project, still, the low ceiling, the many sizes of tables, the variety of chairs (white wrought iron with lime-green cushions, period side chairs upholstered in dusky-pink velvet, little sofas for two), and the conceivably “found” appointments (street lanterns, a tapestry, a few plants) do suggest a casual accumulation rather than a truckload of stuff ordered by the decorator. But the tables are large, padded, covered with white linen, set with elaborate service plates and handsome flatware, and adorned with little Art Nouveau vases of nacreous glass that look like cobras with bell-shaped heads rising from a coiled base—fresh flowers extend on stems from each bell. The room seems to be illuminated by its own warm glow, which is dimmed not at all by the radiant health and well-being of its clean, neatly tonsured, im-



Parioli, Romanissi

peccably tailored, and infinitely confident clientele, God bless 'em.

Of course, He already has, with bounty like these clams Cassino, warm and tender littlenecks in their shells, sprinkled with an herbed and juicy breading that is dotted with minced red peppers, each clam sheltered under a slice of hot, meaty, fat-rimmed bacon, the entire dish moistened with a buttered broth. They are somewhat less blessed with the stuffed mushrooms—five crunchy caps filled with a forcemeat



Bass appeal: Parioli's superb branzino al forno, condito al vino bianco, for two.



beyond its rather forbidding exterior, the look of the place is warm and clubby, and its Italian food some of the finest in town.

that is fragrant with herbs, served with the same broth. Those who opt for the carpaccio reveal, thereby, that their state of grace is at best uncertain, for these thin slices of uncooked red beef were cut in advance and refrigerated, are icy and tasteless. The partial redemption of the dish is in a couple of chunks of strong, aged Parmesan cheese and a green sauce that seems composed of puréed raw vegetables.

Pasta is the strongest of Parioli's strengths. The establishment's sauce Bolognese is nubbly, thick with meat but delicate, lightly tomatoed, more heavily herbed than most versions, with a slight, spicy-hot aftertaste. It is splendid on the firm but tender tortellini, those little meat-filled crescents of pasta. The cheese you are offered can add nothing to the dish. You get spaghetti carbonara here that has a solid base of strong consommé, a subtlety of egg, a density of slivered Italian bacon, and a generosity of fresh parsley—good as it is, this one does improve with cheese. The trenette ai funghi are prepared, according to the menu, with Black Forest mushrooms, the resilience and woodiness of

which—among the tender noodles in the rich, buttery sauce—make a counterpoint of almost wondrous agreement.

The branzino al forno, condito al vino bianco, is composed of an entire bass, and serves two. The fish achieved a length of around fifteen inches, not counting head and tail, by the time it was caught. You are shown the cooked article, and then it is skinned and boned for you and served, two quarters to a customer, in a pool of the buttery wine broth in which it was baked. The fresh fish is done to the perfect point, so that its flakes gleam with moistness, and it is more deeply flavored of fennel than seems possible in a fish so lightly simmered—a superb dish. But then you are disappointed by the scampi alla diavola—the garlicky red sauce is splendid, and the hot clams with which the shrimp are adorned are impeccable, but the shrimp are touched with iodine.

Some very nice chicken—given as pollo alla giardiniera—consists of sections of skinless and boneless white meat, delicately browned and moistened with a creamy sauce that is alive with tarragon. The restaurant seems always

to do well with veal scallopine. When the thin slices of pale meat are formed into rolls (uccelletti) around chopped chicken liver, braised in wine, and served in a thick, pungently peppered sauce studded with mushrooms and peas, the place outdoes itself. If you want your veal as a chop, here it is prepared alla valdostana. The chop is butterflied, stuffed with cheese and a well-seasoned forcemeat, then lightly breaded, and sautéed in such a manner that a thin crust encases the big chop like a silk stocking—the dish is strewn with strands of black truffle and moistened with a deep, winy, and rather salty sauce. When venison is in town, Parioli serves big chunks of the tender, sweet meat, browned and rare, in a tangy wine sauce that is punctuated with juniper berries—the meat is garnished with a thick, mildly spiced purée of chestnuts.

Flinty Parmesan, nutlike and sharp pecorino, gamy Italian goat cheeses, heady Gorgonzola, and more are available on one of the best Italian-cheese trays in town. The chocolate cake is notable for its simplicity, solidity, intensity—it comes with excellent whipped

“...Of the handful of Hungarian restaurants that

cream. The sometimes available fruitcake is chewy, crunchy with nuts, almost liquorlike in the strength of its fruit flavor—it approaches the quality of great candy. You may linger over little macaroons—very good when dipped in the last of your red wine.

A bottle of wine is \$16 and up. Three courses and coffee will be around \$40, plus tax and tip.

Paroli, Romanissimo, 1466 First Avenue, near 76th (288-2391). Dinner, Tuesday through Saturday 6 to 11 p.m. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.).



IN THE OLD DAYS IT WOULD HAVE required all your fingers and toes to count the Hungarian restaurants on the Upper East Side. Today only a handful cater to the neighborhood's small but apparently vigorous Hungarian community. Of them, this is the one that, by virtue of its uncompromising Hungarian flavor—of the food, of the surroundings in which it is served, of the staff that serves it—and its consistently decent cooking, is the best. Accordingly the place gets a largely Hungarian crowd and a contented one. Of an evening you will spot Second Avenue shopkeepers—gentlemen alone with their newspapers next to couples who sometimes eat just as silently. But there are gayer gatherings, too, in which dramatically made-up ladies with cigarette holders and Gabor hair laugh the night away in the company of mustachioed Magyars. Sunday is family day, and the place is packed with multi-generational gatherings, over which an elder presides from the head of a row of tables.

The site of all this *mitteleuropäisch* happiness is a foursquare, brightly lighted little cube of a place, with walls of white plaster, a floor of red tiles, a density of tables. The restaurant is hung with old-country pottery, native costumes, boldly patterned little rugs, and framed art, much of it of equine subjects—Hungarians are great horsemen. You are served by waiters in white shirts or by strawberry-blond soubrettes in red blouses—they look sexy, and very likely are, but their ministrations are motherly.

Whatever you order, your dinner begins with the little dish of cool, crisp, sweet-and-sour cucumber salad that is a given in these places. That is the lightest thing you will eat. The marinated herring is more like it—a slab of briny, soured fish under crisp onions in thick cream. The chopped liver is eggy, thick as paste, onioned, polished with fat. A firm lump of seasoned ground meat is

the core of the stuffed cabbage, which is buried in mild sauerkraut, moistened with a creamy sauce that is pink with paprika, and garnished with stewed green peppers and disks of strong sausage. But the first-course big winner is brains and eggs—a peppery hot mush, prettily parsleyed and strewn with hot paprika, it is light and steamy, but rich.

If you come only once, the dish to have is the roast stuffed chicken. You get half a big bird, and its vivid chicken flavor is emphasized by the dark, aggressively seasoned liver dressing that is stuffed between the white meat and the glazed, crisp skin. The roast duck is even crisper, its dark meat even juicier, of stronger flavor. The “garlic medallions of veal” are of good meat, but the sauce they are served in these days is a pale version of what used to be little more than straight puréed garlic. The roasted veal shank looks like an instrument of violence: a big bone, a great knob of dark meat at one end—you wish it were tastier. Four thick slices of meat make up an order of roast pork—the meat can be a little dry, but this peasantry food is satisfying. The beef goulash is a sturdy stew, hefty chunks of fibrous, tender red meat, their surfaces dark, in a thick brown sauce, garnished with the tiny, eggy dumplings called *nockerln*. More *nockerln* with the calf's liver *paprikás*, a giant mound of pleasantly greasy morsels of liver, threaded with onion and green pepper, all moistened with a reddened, spicy oil—weighty food.

Palacsintas may be had filled with chocolate or (the genuine article) with apricot preserves. These are tender pancakes, good when filled with the sweet jam and sprinkled with confectioners' sugar and chopped nuts. The *strudels*—apple or cherry or cheese—are hot, light, flaky.

Three courses and coffee will come to around \$17, plus tax and tip. A bottle of wine is less than \$10. Pilsner Urquell, from Czechoslovakia, is carried, but often a slight residue of detergent in the glasses flattens the good beer.

Csarda, 1477 Second Avenue, at 77th (472-2892). Open Monday through Friday 5 to 11 p.m., Saturdays noon to 11 p.m., Sundays noon to 10 p.m. A.E.



Andrée's Mediterranean Cuisine

INSTALLED IN THE MAIN-FLOOR FRONT room of a private house, Andrée's is, appropriately, a family affair. You enter to a front hall the walls of which are hung with favorable reviews of, and articles about, this place. You are

greeted by, and sometimes your coat is taken by, Papa, a courtly gentleman of Continental manner. When you are seated, you are waited on by two young daughters, in long dresses, who appear to be of high-school age—their efforts are sometimes augmented by additional young help, whom you automatically take for classmates. And several times a night Andrée herself comes out of the kitchen to say hello to her guests. She is short, of olive complexion, of a certain amplexity in her snowy kitchen whites. Her eyes are dark and sparkling under her glistening black hair, and she smiles—as readily as you breathe—as if her enthusiasm and goodwill cannot be contained. She lights up her place.

The dining room does look like a restaurant, but it also looks like a parlor. A sideboard stands between the two little sash windows that face out on the street. Candelabra and flowers stand on the sideboard, plants on the windowsills. This is an old house, and the carpeted floor goes downhill from the front. Rugs and oils hang on the long brick wall. They are reflected in the dusky mirrors with which the opposite wall is faced. The place is softly lighted, furnished with about ten tables, all lined except for a big old rectangular Spanish one, of dark wood, around which eight may comfortably sit.

Andrée comes from Egypt, but her cookery is influenced by the food of many of the nations that border the Mediterranean. Happily, her instinct is a sure one, and nothing on the menu seems “wrong” with anything else. Five courses here may take you to as many nations, and you will never so much as notice the rocking of the boat.

Andrée's *taramosalata*, the Greek paste of red caviar and moistened bread, is light and lemony. Her French salmon mousse is smooth and buttery under its polished sauce of mayonnaise and *crème fraîche*. Her Arab dishes include a thick and judiciously garlicked hummus and a fluffy, well-oiled *baba ghanouj* that is notable for its vivid eggplant flavor. Hers is a warm and gentle rendition of stuffed grape leaves—the mildly seasoned, sausage-shaped packages of rice are herbed, oiled, lemoned a little, very light in their leafy wrappings. The *tabbouleh* is a sparkling salad of greens and scallion and bulgur wheat in an oil-and-lemon dressing. And the *kobeba* are warm, crusty wheat-grain shells filled with ground meat that is flavored with Eastern spices. Do not pass up the *milookhiyya* soup—it is named for the Egyptian herb that gives it its pungent flavor, at once bitter, earthy, extremely vigorous.

When, as sometimes occurs, Mediter-

remain in the neighborhood, Csarda is the best. . .”



Andrée's Mediterranean Cuisine: Bouillabaisse (left), couscous (rear), and more.

anean fish is available in New York, Andrée gets some for herself and her followers. She makes loup de mer (wolf-fish—literally, sea wolf) in a manner she calls “à l’Egyptienne.” Loup is a firm fish of white meat and gentle flavor, and it reaches you here in a shallow iron pot, imbued with the flavors of spices, and of the red and green peppers, onions, and potatoes with which it was baked. Still with her mind on the Mediterranean, she sometimes produces a bouillabaisse in a version that offends purists of every persuasion, for it includes—in addition to fish—clams, shrimp, mussels, and lobster. This is a powerful stew, distinguished by its striking flavor of fennel,

and the fresh ingredients are never overcooked—you may strengthen the dish, if you desire, by adding some or all of the heady sauce of garlic and oil that comes with it.

You can get two kinds of moussaka. One is vegetarian, great chunks of eggplant under a thick béchamel and a pungent tomato sauce. The other is of ground beef under the same frothy béchamel, in this instance browned. The meaty moussaka is spicy, steamy, solid but light. Of course there is couscous—strong lamb, beef, and juicy chicken, with black raisins and stewed vegetables, around the hill of semolina at the center of the plate. In a separate bowl you get

about a pint of the cooking liquid—it is herbed, powerfully spiced, a little fatty. A fiery-hot paste is served as well, which you use to fortify the broth or as a condiment for the solid food.

Good desserts: the baklava a density of ground, honeyed, and heavily sweet-spiced pistachios in flaky pastry; the basboosa a warm semolina cake that is at once grainy and sweet; the fruit salad an intense compote of apricots, prunes, and nuts in a sweet and spicy syrup; the poached pear a cool, firm fruit that has all its own flavor plus that of the white wine in which it was cooked; the chocolate walnut torte a rich, nutted cake coated with good whipped cream.

You bring your own wine. The fixed-price, five-course dinner is \$27.50, plus tax and tip, with premiums for a handful of items. You can get three courses and coffee for a little less à la carte.

Andrée's Mediterranean Cuisine, 354 East 74th Street (249-6619). Dinner, Tuesday through Saturday 6:30 to 9:30 p.m. No credit cards.



THIS HORSE IS BY ELAINE'S OUT OF Parma, a line that produces winners but not champions. Then again, every day is not Belmont day, and in the race among Italian restaurant-saloons (this neighborhood's latest craze), Elio's is the horse to beat.

Of course, when you have seen one of these steeds you have seen most of them: a bar at the front, a handful of choice tables near it, rows of white-clothed tables surrounded by bentwood side chairs at the back. The standard plain plaster walls are here augmented by wood paneling. The standard hanging white globes are here hanging. You walk on the standard plain oak floor. The room is patrolled by efficient gents—in white aprons and white shirts—who prowl the aisles like hunters. Want something, and they are upon you. Here you find lawyers who are on the fringe of politics, guys in rags with gals in glad rags, couples in matched black wet-look pants, diplomatic-looking gentlemen with dazzling women, media personalities, and thousand-dollar-a-snip surgeons. Part of the common currency of this crowd is the introduction. “Come on over, I’ll introduce you.” “But I’m going to meet him Wednesday.” “I can introduce you now.”

The place serves lots of clams, and they are always fresh, just opened and sparkling. When oysters are here, they are just as good. The cold seafood salad—crunchy shrimp, fresh squid, crabmeat, chunks of octopus—is rous-

“...Trastevere is the place for pasta primavera...”

ing in its garlic dressing. You can get a great big plate heaped with slivers of fresh, raw mushrooms sprinkled with parsley—the mushrooms retain their crispness, though they have soaked up their light, tart vinaigrette. Thin slices of cool, pale veal and a well-seasoned, well-oiled, and caper-studded tuna purée make up the good vitello tonnato.

Half-orders of pasta are not prepared, so when the season is here, you will probably choose to split an order of fettuccine with white truffles—the noo-

order the nodini alla salvia, and you get a more interesting dish—two smaller chops, their meat saturated with the flavor of fresh sage leaves. The excellent liver veneziana is many browned chunks of blood-pink meat and lots of onions, in a light sauce that is fragrantly herbed.

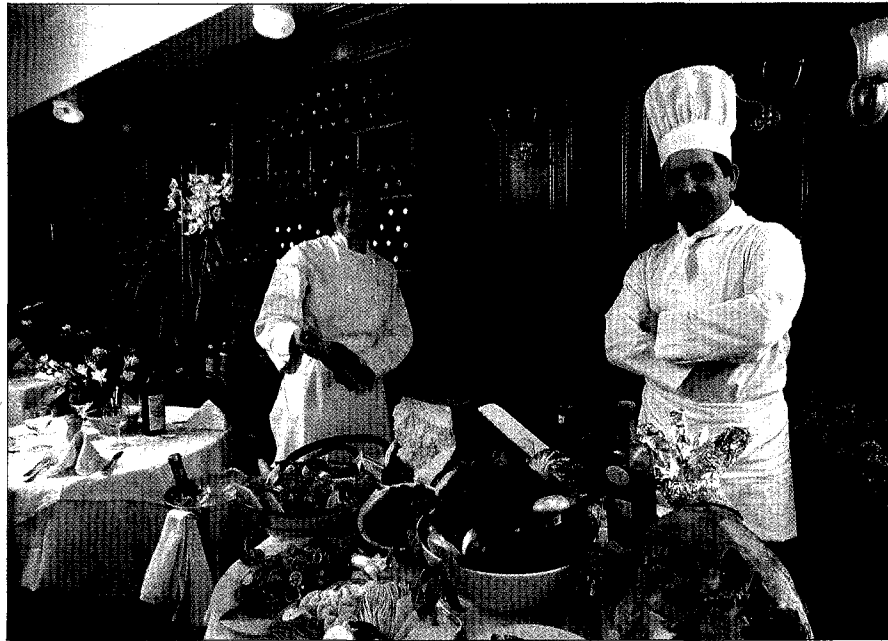
There is no beating ripe, winy raspberries in a hot zabaglione that is almost ebony-colored of its abundant Marsala. The crème brûlée is a fluffy custard under its glassy surface of caramelized sugar. The raisin-studded

out the wrong sort? Which is not to say that you must be known here to be well received, rather that Chez Pascal does manage to get a homogeneous, conventional-looking crowd. And here in their nursery they do sometimes, how you say, cut up. Beware of flying guffaws.

Pascal's is denlike, all rosy brick (hung with frequently changed displays of framed art), faced here and there with what appear to be panels from antique French furniture, from behind which some of this restaurant's dim illumination steals. The low ceiling is of stamped tin made to look like tarnished copper. The floor is of plain wood. The tables are pink-linened, adorned with fat white candles and fresh flowers. A banquette of gray Ultrasuede borders part of the place and cuts into the room here and there, dividing it into islands of tables.

Those substantial tariffs will not disturb everyone, for only the apparent boss of each party is given a menu showing prices. So you smile quite innocently at your host when you order a \$15 plate of Scottish smoked salmon. It is, after all, lovely pale-pink meat, of almost fugitive substance and extremely delicate flavor. Blow him a kiss when you decide to start with the ten-dollar-and-50-cent cold left side of a small lobster—the demi-crustacean is fresh, moist, tender, and it comes with an exceptionally rich mayonnaise. Like almost all fish terrines, Pascal's, though prettily studded with vegetables, is low on flavor—it is, moreover, rubbery. Cool green beans are mingled with disks of truffle in a silken vinaigrette—the truffles do nothing for the dish except raise it into the double-digit price range, but these are good beans, tender and crisp. You are much better off with the inexplicably titled “assiette 1900”—a dazzling complexity of spinach, smoked salmon, mushrooms, shrimp, transformed into a unity by a tangy dressing. Pascal's snails are abundant, come in a little copper pot with quartered mushrooms in a sauce that is thick and meaty. The lone pasta dish is of fresh noodles in a pesto sauce of extravagant basil flavor and fragrance—the sauce is flecked with bits of tomato, a nice note.

Lovely shafts of firm Dover sole, butter-browned and of striking fish flavor, are served with a frothy mustard sauce. Fresh bass and a layer of spinach are baked in a clinging pastry shell—the fish is moist, the spinach fresh and strong, the pastry flaky—and it arrives set in a pool of buttery cream. Big sea scallops—hot and juicy—are served to you in an herbed cream sauce that is touched with tomato. Those are the seafood dishes to have, for the bouillabaisse, once the principal attraction of this place, is now



Elio's: Co-owner and pastry chef Anne Isaak and chef Franco Iacoviello.

dles are tender, and the truffles give off an earthy fragrance when they are hot; the big thrill comes when your waiter grates still more of the priceless fungus over the buttery strands and asks you to tell him when to stop. The Gaeta and puttanesca sauces, served on spaghetti, are robust: the former black, dominated by garlic and ripe olives; the latter red, briny with anchovies.

Elio's fish seems always to be fresh. Sometimes its bass is offered alla Marechiaro—a big slab of juicy fish, waist-high in a pool of stout, tomato-flavored broth, surrounded by hot, fresh mussels and clams in their shells. The grilled gamberoni are huge, split shrimp, lightly breaded, oiled and spiced, garlicked and herbed—very hearty. You are warned that the grilled chicken takes time—not enough time, for it arrives bloody near the bone. The chicken scarpariello is a dozen morsels of a good bird in a dark, vinegared sauce that is heady with garlic. The veal paillard is as big as its plate, thin, juicy, lightly charred, but a little bland—it is okay only when you have added lemon. The plain veal chop is gigantic and good. But

bread pudding is served with a liqueured crème anglaise—an odd conclusion to an Italian dinner.

Wine is \$11 and up from a good long list. Three courses and coffee are around \$23, plus tax and tip.

Elio's, 1621 Second Avenue, near 84th (772-2242). Dinner, daily 5:30 p.m. to midnight. A.E.



IT IS AS IF, IN SOME FAIRY TALE, CREATURES from the clothing advertisements—those angular gentlemen in Tripler suits, the fellow perched on the Paul Stuart rail, demure ladies in below-the-knee Bonwit dresses—have all leapt from the frames of their ads and scampered here for an evening of play. Though the models have not changed clothes for the event, Chez Pascal is something of a neighborhood playpen, not at all a spot for business dinners. It is not, for example, Caravelle or Le Chantilly. Here everyone is at home. Yes, the prices are a little forbidding, but, after all, what better way of shaking

nowhere, all its fish and shellfish overcooked.

A splendid duck, glazed with a hot raspberry sauce that is rich, fruity, and acidic, reaches you perfectly crisped, the meat moist of its fat but not at all fatty—an exceptional bird. The medallions of veal are its equal—pale meat, delicately browned, in a dark morel sauce that is winy, earthy, polished. The steak is fine in its peppery sauce, but the paillard of beef is better—charred and tender and bloody under its melting butter.

The desserts are something of a comedown. The cold raspberry soufflé is little more than a slightly enriched ice. The hot soufflés come with one flaw or another—the Grand Marnier is too gelatinously bound by egg white, the almond soufflé vulgarized by the almond liqueur in its sauce. The fruit tarts and chocolate mousse are fine.

You can get a bottle of wine for \$15. Most are more. Three courses and coffee will be at least \$35, plus tax and tip.

Chez Pascal, 151 East 82nd Street (249-1334). Dinner, Monday through Saturday 6 p.m. to midnight. A.E., C.B., D.C., MasterCard (M.C.), Visa (V.).

Trastevere And Trastevere 84

ONE IMAGINES THAT, ONCE UPON A time, in the section of Rome for which these restaurants are named, the practice grew up of serving working-class dinners to working-class folk on a single plate: meat or seafood on one side of the plate, salad on the other. One further imagines that the trickle of cool salad dressing that, inevitably, invaded the hot-food territory is the basis of the cookery that, in these two restaurants, is represented for the first time in New York. This historic accident, now encouraged to occur scores of times per night on dinner plates in these eating places, has so delighted New York that the first timid effort to bring this food here—the tiny Trastevere, on 83rd Street—was hardly a year old before it was busily spawning an enlarged version of itself only a few blocks to the northeast. Of course, there is more to Trastevere's cooking than hot food touched by cold. And almost all that these places do they do well. The menus of the two branches are identical.

The first place these pioneers opened is only a little wider than a refrigerator but at least twice as deep. Into it they fitted almost a dozen tables, a table for four being about the size of a long-playing record. Anything larger is set aside for big family gatherings. To offset the crowded conditions, the lights are turned off. To find out more about where you are, take the flickering, dripping taper from your table and hold it aloft. You

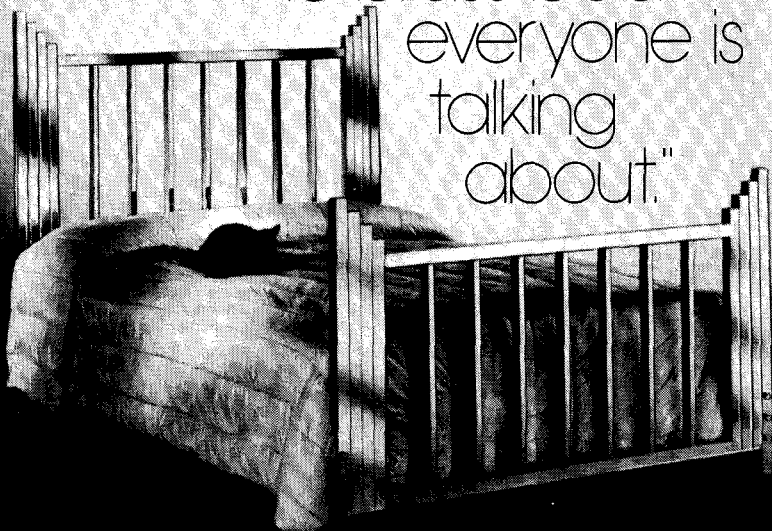


BURNETT'S BRIDGES THE GIN GAP. British Taste. American Price.

Burnett's. The Gin that outsells Beefeater and Tanqueray combined, in England. Made here as well on an imported Coffey still, from Sir Robert Burnett's centuries-old British formula. To let Americans add the same clean, classic British taste to their Gin drinks—at a less-than-British price.

PRODUCT OF U.S.A. • DISTILLED LONDON DRY GIN • 100% GRAIN NEUTRAL SPIRITS
• THE SIR ROBERT BURNETT CO., BALTIMORE, MD. • 80 PROOF

"A Parable's Tail,
the brass bed
everyone is
talking
about."



Come for the touch of our solid brass. Create a rich, warm, sensual allusion to your own good taste that will demand respect and consideration in every setting you care to imagine. Put our furniture to work for you now. Let us make you the furniture you so well deserve. Custom sizes & styling available upon your request. Solid Brass Beds, Brass Tables, Etageres and more. A Parable's Tail Ltd. 172 Ninth Ave. (between 20 & 21 streets) New York City 10011. Telephone (212) 255-1457. Showroom open Tues-Thurs: 10-7; Fri & Sat: 10-6; Sun: 12-5

will espy that high on one wall is hung a photograph, in full color, of Italy's World Cup championship soccer team. Mention this to any waiter, and he will stop on the spot to share with you his amazement at his countrymen's accomplishment. Engravings of Roman buildings may also be perceived, as well as, inexplicably, autographed glossies of American movie stars. When the place is filled, the waiters negotiate the so-called aisle like latecomers crawling to their theater seats. The second store is twice as big and just as crowded. Otherwise, its relationship to the first place is roughly that of Tavern on the Green to a tavern. The darkness is real, but the bricks are artificial. The engravings are here, but not the soccer team. It was the original, tiny place that got most of the praise in the press, so it gets the publicity followers from the Lanes, Drives, Roads, and Crescents—they never utter a peep of complaint when their dinner plates impinge, necessarily, on the air rights over their laps. The younger Trastevere gets the locals. They like the extra room on the tables for their elbows, and the food is just as good.

It includes spiedino alla romana, a multilayered, deep-fried hot sandwich of charred bread, melted cheese, strong ham, in a thick and powerfully garlicked sauce of anchovies and oil. The hot vegetable appetizer for two is composed of sautéed vegetables—zucchini, peppers, mushrooms, broccoli—in a garlic-flavored oil, sometimes accompanied by crisp slices of tomato in a tart vinaigrette. Be warned that on occasion the mussel appetizer is of rank mussels, which is too bad, for when the mussels are fresh, the dish is fine—dozens of mollusks mounded up in an inch of thick, buttery tomato sauce that is loaded with garlic. This is the place for pasta primavera. The very thin spaghetti—capellini—is firm, and the peas, zucchini, broccoli, and tomato with which it is mingled are in a hot, garlicky oil that has taken on the flavors of the fresh vegetables.

Among the main courses that are served with salad, and thereby are sauced with its dressing, are sole, scampi, and a big, pounded-thin, breaded veal chop—each is artfully sautéed. The salad is of lettuce and tomato, and the vinegar dressing livens each of the disparate items as if it were made just for the purpose. The good chicken dishes include pollo gaetano, in which the browned chunks of bird are served in a wine sauce that is dotted with mushrooms and garlic.

The desserts include a rather Italianate napoleon—the custard is dense, the layers of dark pastry heavy. A sometimes available cream puff is of good chou pastry, real whipped cream, and a hot chocolate sauce of intensity and polish. The tartufo is a great nugget of



Come
Visit Our
New
Home

Marie Ann Hoff

When fire destroyed the original Trapp Family Lodge, we immediately planned a new one—larger and better—but with all the Old World charm of the original.

The new Lodge will open before winter. More than 70 new rooms, large dining room, family-style lounge, library, and more.

And because our Lower Annex, Tea Room and other buildings were untouched by the fire, we're open this summer. Come visit our lovely 1700 acre hillside—a bit of Austria in the most beautiful part of Vermont.

Like to receive our newsletter?

The fire destroyed all our records. So if you are a past guest or possible future visitor, please fill out and return the coupon. We'll send you news and pictures of the new

Trapp Family Lodge

Dept. 11253, Stowe, Vermont 05672. 802-253-8511. I'm interested in taking advantage of your offer.

Name

Address

City State

Zip 800-826-7000

Complete
Tennis
Department—



All popular racquets including Racketball, Paddleball & Squash. Exciting Tennis Fashions by FILA & ELLESSE and much more...

VUARNET

**SUPER
SUNGLASSES**

Optimum eye protection the year' round. Improve vision in all environments. Bar ultraviolet rays and 90% of reflected and infrared light.

**Scandinavian
SKI & SPORT SHOP**

40 W 57 ST, NYC (212) 757-8524

chocolate-studded chocolate ice cream concealed within a cloud of that good whipped cream.

No hard liquor. Wine is at least \$15 a bottle from a pitiful list. Three courses and coffee will come to around \$28, plus tax and tip.

Trastevere, 309 East 83rd Street (734-6343). Dinner sittings daily at 7 and 9 p.m. A.E.

Trastevere 84, 155 East 84th Street (744-0210). Dinner, daily 5 to 10:30 p.m. A.E.



AN AISLE—ABOUT TWO TALL MEN long and one fat man wide—and a row of tables to the left of it and another to the right make up the dining room. Cushy carpeting is underfoot, a low acoustic ceiling overhead. A plain wall is behind one row of tables, a mirrored wall behind the other. And yet, once you are seated in your place, more or less the way your feet are seated in your shoes, you, like your feet, may well experience comfort here. It is not, however, supple leather or a well-conceived last that accounts for your well-being. It is, rather, that you are in the embrace of the kind of French professionalism that is at its highest level when it manages to seem everyday. At Le Jacques Coeur you will find this competence in the food, which is at once homey and yummy, and in your hostess, who is always cheerful, helpful, appropriate. It is a miracle to encounter someone who never utters an extra word, never leaves out important information, and manages not to be an automaton in so doing. Unfortunately she is already married.

Console yourself with a thick slice of fish pâté—unlike most such dishes around town, this one has a pungent and potently seasoned fish flavor, to which its dill sauce is a cool, fragrant foil. But if Jacques is serving fish quenelles, have those instead—the hot dumplings are just as tasty, fluffy as well, and they come in a honeylike lobster sauce that is threaded with tender lobster meat. There are such things here as perfectly good smoked salmon; a standard version of snails, somewhat notable for the density of parsley in the garlic butter; a meat terrine that is coarse, pistachio-nutted, garnished with a dark and tangy jelly.

The grilled striped bass is fresh, and it comes with a sauce béarnaise that is vigorously seasoned and loaded with good tarragon. The veal chop is big, browned, buttery, basic and unimpeachable. The preparation of chicken varies from time to time—on occasion the bird is served in a red-wine-and-tarragon sauce that is sturdy enough almost to convert the chicken into rich red meat. Le Jacques Coeur makes a big deal of game. When venison is available,

A VISION OF Singapore

From May 3rd thru 8th, our Ambassador Grill hosts a Singapore Festival. Extraordinary Asian cuisine, for lunch or dinner.

Come discover
Singapore in New York.

Ambassador Grill
United Nations Plaza Hotel
(East 44th St. between 1st and 2nd)
212 702-5014

Singapore Week is jointly sponsored by the
United Nations Plaza Hotel



The Singapore Tourist Promotion Board



SINGAPORE AIRLINES



Want Nautilus but hate health clubs? Fifth Avenue's for you!

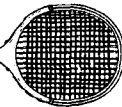
Fifth Avenue Racquet Club is now offering "Nautilus Only" membership at a very reasonable cost. For \$35. a month dues, you can have unlimited use of a complete Nautilus center, aerobic instruction, whirlpool, sauna, exercycles and treadmill. All in the relaxed, friendly

atmosphere of a private club. No waiting. No crowds.

And, when the squash bug bites, your membership entitles you to play for low court fees. If you're serious about fitness, Fifth Avenue has a membership to fit you! Call today and come see your club.

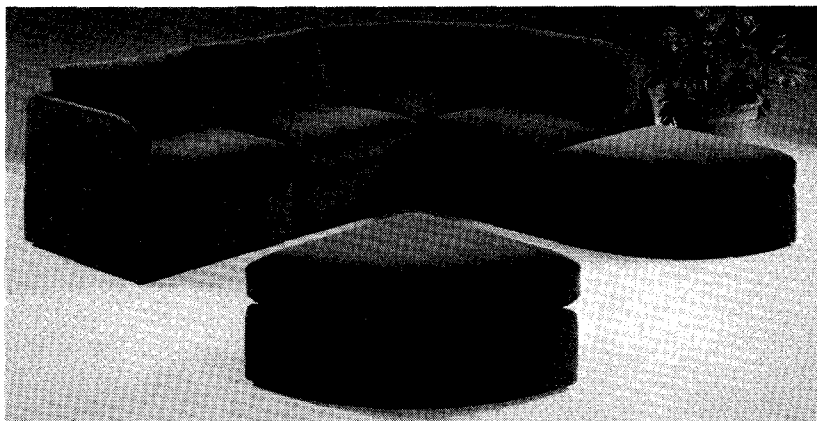
Fifth Avenue Racquet Club
Private. But not pretentious.

**FIFTH AVENUE
RACQUET CLUB**



404 Fifth Avenue (at 37th St.) NYC • 594-3120

CUSTOM DESIGN YOUR LIVING ROOM FOR THE PRICE OF AN ORDINARY SOFA



Choose from 50 superbly designed units (10 with built in sleepers), including square corners, rounded corners, armless seats, chaises, ottomans, end tables, coffee tables and many more.

FREE IN-STORE DESIGN CONSULTING

Why settle for a standard sofa grouping when for the same price you can now buy a unique custom design livingroom.

Bring in your floor plan and our experienced in-store design consultants will help you choose the group that's just right for your home. Then select a fabric from the hundreds of choices that are available.

DFW has the largest selection of modular sofas in N.Y.

Together you will create an extraordinary livingroom at a price that's easy to take sitting down-only at DFW.

**DESIGN
FURNITURE
WAREHOUSE™**
We Discount Luxury

902 Broadway at 20th St. New York, N.Y. 10010
(212) 673-8900 Mon.-Fri. 10-6, Sat. 10-5, Sun. 12-5

sautéed scallops of the sweet meat are served in a sauce poivrade that is dark, tart, a little fruity. When there is rabbit, it is stewed with prunes in red wine, yielding a thick, purple sauce for the pale, tender meat.

Tarte Tatin is what the house bills as its specialty dessert, and these chunks of hot, caramelized apple, on good pastry, are sweet under their cool crème fraîche. Floating island is different things here at different times—sometimes it is a good, nutted cake in a cool,



Pinocchio: Owner-chef Salvatore Pet

sweet crème anglaise. When there are raspberries, they, too, are served with crème fraîche. The chocolate mousse is standard and decent, the crème caramel a little hard.

Presumably out of the most charitable motivations, Le Jacques Coeur takes on a little local help. How else explain this chap who asks if you want your wine to "respirate" awhile, and who tells you that your dessert "floats on a sea" of crème anglaise and that your raspberries come with "genuine" crème fraîche?

You can get a bottle of wine from the brief list for as little as \$13. Three courses and coffee will come to less than \$25, plus tax and tip.

Le Jacques Coeur, 448 East 79th Street (249-4920). Dinner, Tuesday through Sunday 6 to 11 p.m. A.E., C.B., D.C., M.C., V.



FORMERLY AN UNMARKED ONE-room hole-in-the-wall that often went unfound even after an intense search, Pinocchio is now a two-room hole-in-the-wall that often goes unfound

THE RAINBOW ROOM
ABOVE ALL

65 floors atop Rockefeller Center. Dine, dance and romance amid elegant art deco surroundings and spectacular views of the city. Pre-theatre a la carte and after theatre menus.

The Rainbow Room 30 Rockefeller Plaza, New York City. Res: 757-9090

And at The Rainbow Grill, New York's Newest Musical Revue, "Gotta Dance!". Res: 757-8970.

FREE COLD STORAGE
with expert cleaning of
**SUEDE, LEATHER,
SHEARLING, or
FUR GARMENTS**

Like furs, leathers need cold storage for long life. Enjoy more closet space, too!

Leathercraft Process®

62 W. 37th St., N.Y., N.Y. 10018 (212) 564-8980
Factory: One St. George Ave., Roselle, N.J. (201) 241-2600

even after an intense search. Certain charms, however, were lost when Pinocchio was doubled. It is, for example, no longer necessary, at certain tables, to rise and stand aside when the front door is opened. Pinocchio is dimly lit, and it is somber within its dimness—burlap curtains, brick or dark-brown walls, a deep-maroon stamped-tin ceiling. Some illumination is produced by feeble electric lights enclosed within hanging flora of colored glass—clusters of grapes and the like. On close inspection you will



with his sons Ralph (left) and Mark.

discover that there is white linen on the tightly assembled tables, terra-cotta bas-reliefs on the walls, as well as photographs and—this is important—venerable Metropolitan Opera Company bills. The proprietor, you see, is a devotee of Italian vocal art, and, early and late, and sometimes during the shank of the dinner hour itself, the earnest beseechments of legendary Italian tenors quicken the air. Sometimes Mimi departs with the last diner.

This is a busy place, the kind in which spaciousness is sacrificed for the delights of dense conviviality. There is always room for one more at these tables. And if the hired help is occasionally amateurish (it is a rare night when you ask for nothing twice), the jolly crowd does not think that matters much.

Carpaccio—just-cut thin slices of raw beef—is adorned with a tart green sauce of capers and herbs. Bresaola—gamy, air-dried beef—reaches you under a film of good olive oil. Genoa salami—the hard, purple sausage, fattened and garlicked—is served hot, under a generous storm of strong grated cheese. Though you find two sautéed mushroom caps a meager apportionment, these are fresh

A TASTE OF Singapore

From May 3rd thru 8th, you can savor Singapore's tapestry of tastes at our Ambassador Grill. Enjoy memorable specialties, dishes so subtle, so spicy. And a thousand Singapore orchids surround you.

Come taste
Singapore in New York.

Ambassador Grill
United Nations Plaza Hotel
(East 44th St. between 1st and 2nd)
212 702-5014

Singapore Week is jointly sponsored by the

United Nations Plaza Hotel



The Singapore Tourist Promotion Board

SINGAPORE AIRLINES

Thinkin' Co-op?

THINGS TO DO TODAY

1. Make dinner reservations
 2. Call broker on airline stock
 3. Pick-up suit at cleaners
 4. Call Lincoln for Co-op Apartment Loan application
- 719-9369

You'll get better thinkin' at

LINCOLN
SAVINGS BANK



Member FDIC

Member Federal Home Loan Bank

THE SUPERB ELEGANCE AND EASE OF OUR 100% SILK JACKETS FOR MEN AND OUR SUITS FOR WOMEN.



100% silk in natural & navy solids and black & white herringbone. Mens sport jacket, \$138.95. Ladies suit, \$189.95.

Mens spring suits:	\$129.95 to \$171.95
Mens spring sport jackets:	\$ 74.95 to \$138.95
Womens suits:	\$134.95 to \$189.95
Mens spring slacks:	\$ 20.95 to \$ 39.95

We have put it all into our jackets for men and our suits for women.

The light-weight luxury of our all silk clothing is something everyone should experience.

We have made these in our splendid hand-tailored way with care and love to give you the best feeling you are likely to get all spring and summer—at prices you cannot beat anywhere.

As usual, all our alterations are expert and free of charge.

& Eisenberg & Eisenberg

On the 11th floor at 149 Fifth Ave.
(21st Street) 674-0300

Daily 9 to 6, Thurs. till 7,
Sat. till 5, Sun. 10 to 4.

Visa & Master Charge

and crunchy, and their seasoned mushroom stuffing is of intense flavor under its topping of hot, pulpy cheese. Around town the word "crostini" usually refers to some variant of chopped liver on toast. Here the word is used with the modifier "nostri," so do not be surprised when what you get is a hot open-faced sandwich—a layer of anchovies, another of strips of red pimiento, and a top one of melted cheese on the crusty slice of bread.

White and dark-green noodles, strands of veal and strong ham, fresh peas and carrots, all in a buttered wine broth, make a *paglia e fieno* unlike others you regularly find. The hefty tubes of pasta called *penne* and a sauce of cream and cheese, with bits of bacon, go as *penne palermitana*, which is just as rare. The house *primavera* is made with fresh vegetables and perfectly *al dente* spiral noodles (*fusilli*), but the dish lacks the surprising quality of this establishment's best pasta.

No fish is listed on the menu, but some is usually offered: sometimes salmon *puttanesca*, the pink fish in a light tomato sauce sharpened with olives; on occasion poached salmon, in a broth dotted with fresh vegetables. Both dishes are good, but would benefit from fresher-tasting fish. And sometimes there is trout poached in red wine—the fish is served in a smooth, buttered, and somewhat tart sauce prepared from the cooking liquid. The lemon chicken—thin leaves of white meat from a mature bird—has much chicken flavor and, happily, nothing candylike in the lemon sauce. The restaurant's *saltimbocca* has always been elegant—thin slices of veal and ham in a delicate white-wine sauce. Among the most pungent dishes in the place is the liver *torinese*—an herbed and creamy sauce, thick with bacon, binds the slivers of dark organ meat.

What Pinocchio calls *caffè nonno* you would call a glass of *zabaglione* with espresso poured over it—dessert and coffee for the price of dessert alone. When the *zabaglione* is cold, it is thickened with whipped cream and served over ripe berries—you cannot fault it. *Moscovita di cioccolato* is not exactly a chocolate mousse—more like strong chocolate ice cream under thick whipped cream. On that order, but more elaborate, is the *budino al caffè*—mocha mousse studded with bits of chocolate and served, in a sundae glass, under whipped cream. When you come to the bottom of the glass, you find a macaroon soaked in coffee and chocolate.

Plenty of good wine on the list is \$15 to \$20. Three courses and coffee will come to around \$23, plus tax and tip. The menu is changed often, so you will not always find what you seek.

Pinocchio, 168 East 81st Street (650-1513). Dinner, Tuesday through Sunday 5:30 to 10:30 p.m. No credit cards.

NO MORE DULL KNIVES!

WITH THE *Chantry*™ SHARPENING MACHINE

\$29.95

- ◆ Gives sharp cutting edge without damage to blade.
- ◆ Sharpens straight or serrated edges.
- ◆ Simulates the movements used with a butcher's steel.

S. Feldman Housewares Inc.
1304 Madison Ave. NYC 10028
Bet. 92nd & 93rd Sts. 212-289-3961, 7367
Mail & Phone orders accepted plus sales tax & \$3 Postage VISA • MC • AE

FINALLY, AN INTELLIGENTLY DESIGNED CONVERTIBLE BED.

The Arise Convertible Bed, exclusively designed for our Futons, outwits small apartments or solves the problem of an extra guest bed. The elegantly styled frame is hand crafted from ash or cherry hardwood and hand lacquered for a naturally lustrous finish. Whether you need a sofa, love seat or chair, you will find the Arise Convertible Bed lightweight and easy to disassemble for maximum portability.



The Arise Convertible Bed folded out in bed position.



ARISE™

THE ORIGINAL FUTON MATTRESS CO.

Arise Futon Mattress Co., Inc. • 37 Wooster St. in Soho (Bet. Broome and Grand Streets) New York, NY 10013 (212) 925-0310/0369 • Mon-Sat 11-6 Tues & Thurs. Till 8 Sun 1-5 • Brochure \$2



IN THIS TIME CAPSULE YOU SEE women who arrive in cloth coats that have fox pelts—complete with heads—attached to the collars. Sometimes they wear their hair in long braids tied across their heads. Particularly on weekend evenings and at Sunday dinner, gentlemen of years wear their best three-piece dark business suits here. Vasata is a Czechoslovak restaurant—but, more important, it is a survivor. Of the Central European eating places in this part of town that have held fast for a couple of decades or more, this is the one that has lost the least with the passage of time. Now that many of the old places are either gone or no longer themselves, Vasata has become the natural home not only of the neighborhood's Czechoslovak population but of nationals from neighboring states as well. You hear German spoken here often, assorted Slavic languages, sometimes Hungarian. You do not know what is being talked about, but the disharmony of the languages and the conservative bent of the clientele give you confidence that an insurrection is not brewing.

Vasata simulates a comfortable, upper-class, European country inn. It is well lighted, beamed and timbered, adorned with colorful pottery, carpeted, rimmed with a brightly colored banquette (into which you sink farther than you expect before you reach a support level). The burghers assemble contentedly around tables that are covered with snowy linen. Here is kept alive the credo that the comfortable are the worthy.

Be advised that Czechoslovak food often is (a) heavy to a degree that life has not prepared you for and/or (b) composed of parts of the animal that life has not prepared you for. Pickled calf's brains on toast, for example, the slippery gray matter cold and sour and rich—you will be relieved that it comes with a thick tartar sauce. The headcheese is of chunks of meat and organ meat bound like a mosaic in a firm, dark jelly—the spicy stuff is good with white vinegar, lemon, or both. The ham salad is easier on the mind—lots of ham, in thin slivers, in a tangy mayonnaise dressing. And the breaded mushrooms, quartered and fried—and slightly greasy in a way that is at once convincing and a little off-putting—are lightened by that good tartar sauce and fresh lemon.

Birds are Vasata's strength. Sometimes there is goose, good fat flavor in the dark meat—a brown sauce of herb-and-vegetable-flavored stock is supplied, but it is pooh-poohed by your waiter, who suggests that it is a concession to alien styles. Duck is always on hand, and sometimes you see orders of the roasted bird streaming out of the kitchen a half-dozen at a time. The

AN EXPERIENCE OF **Singapore**

From May 3rd thru 8th, the top chefs of Singapore prepare their best cuisine at our Ambassador Grill.

Delicacies you'll not forget. And Oriental musicians conjure up exotic moods, while Chinese calligraphers create a good-luck scroll as your memento.

Come experience
Singapore in New York.

Ambassador Grill,
United Nations Plaza Hotel
(East 44th St. between 1st and 2nd)
212 702-5014

Singapore Week is jointly sponsored by the

United Nations Plaza Hotel



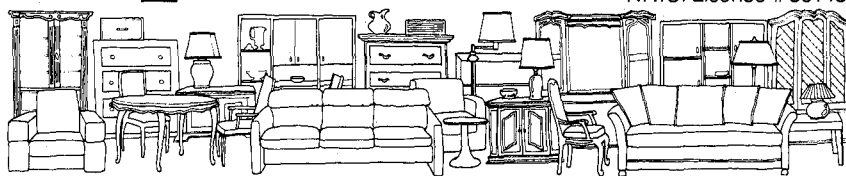
The Singapore Tourist Promotion Board

SINGAPORE AIRLINES



We've Lost Our Top Floor Lease

N.Y.C. License #801431



WE MUST MAKE SPACE ON OUR REMAINING FLOORS

SAVE 30% TO 70% OFF MFR. LIST
DURING OUR EMERGENCY
"MAKE ROOM" CONSOLIDATION SALE!

EVERY SOFA, EVERY CHAIR, EVERY DINING ROOM, EVERY LIVING ROOM, EVERY PIECE OF FURNITURE WE'VE GOT—IN STOCK OR ON DISPLAY—IS NOW ON SALE AT SUPER SAVINGS!

THERE'S NOT MUCH TIME — WE MUST CONSOLIDATE NOW!

20% or more of our floor samples and inventory must be sold.
You'll find hundreds of items at unbelievable prices. Come in now!

national furniture

115 East 29 Street between Park and Lexington • (212) 685-8071

MasterCard • VISA • Payment Plan Available All sales final. Quantities limited and subject to prior sale.

Café Versailles

Paris in New York!



Produced by
Leonard Miller
Conceived
& Directed
by George Horne

**Spectacular
New Floorshow
"FOLIES
BERGÈRES"**

- Fabulous French Revue directly from Paris
- Cast of 20! 2 Shows Nightly
- Superb French & Continental Cuisine for Lunch & Dinner
- Cocktail Hour 5 - 8 pm. Live Music
- Midnight Romance with Bobby Cole at the Piano
- Midnight to 4 am. Nightly
- Dancing

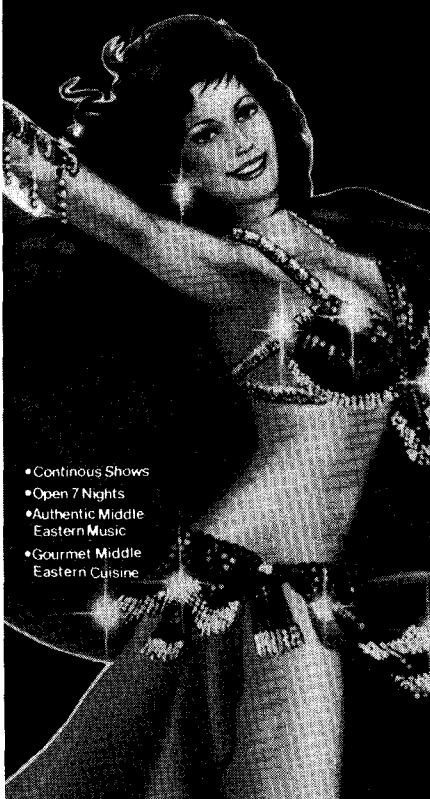
OPEN 7 NIGHTS

NO COVER WITH DINNER

151 East 50th St. (Lex. & 3rd) NYC 753-3471/3884

IBIS

The Most Beautiful Belly Dancers



- Continuous Shows
- Open 7 Nights
- Authentic Middle Eastern Music
- Gourmet Middle Eastern Cuisine

151 E. 50th St. (Lex. & 3rd) NYC 2nd floor 753-3429

ducks are meticulously roasted—crisp skin, the hot meat fat and juicy—but if you automatically expect a fruit sauce with roast duck, know that here the bird is served only with a gravy of its own roasting juices. The boiled beef comes in thin slices—if you have yours with dill sauce, you will note that it is mild, and that the sharp taste of the meat is vivid through it. Whenever you feel up to something truly leaden, have the veal à la Vasata, a breaded cutlet surmounted by bacon and chicken livers, over all of which you pour a stout gray gravy. When sautéed chicken livers are on their own, they are mingled with onions and bound in yet another thick gravy—not an elegant dish, but impossible to fault on its own standards. The pork chops "Serbien" are not much lighter, but they are moistened with a slightly acidic tomato sauce and with sautéed tomato and green pepper, which brighten the dish. Of course there are dumplings—their density is such that you are always surprised when they manage to soak up this kitchen's gravies.

A puréed-chestnut wafer coated with chocolate is served with whipped cream—it is the kind of sweet you love if you grew up with it. Likewise the chocolate-covered macaroon. The palacsintas are doughy, but the house serves lots of them—folks from the old country apparently find them just right.

You can get a good bottle of wine for \$10. Naturally the house carries Pilsner Urquell. Three courses and coffee will come to around \$15, plus tax and tip. Customer: "May I have a check?" Waiter (grinning delightedly): "I am a Czech!" You get the impression he has made the joke before.

Vasata, 339 East 75th Street (650-1686). Open Tuesday through Saturday 5 to 11 p.m., Sundays noon to 10 p.m. A.E., C.B., D.C., M.C., V.

Table d'Hôte

YOU ENTER TO STRONG SCENTS—lamb fat, for example, or charred peppercorns—actual smells of cooking. Which is rare these days, when the fancies that are restaurant dining rooms are shielded as much as possible from the realities that are restaurant kitchens. Smells and noises crack illusions. But not the illusion of this place, your quintessential amateur eatery, in which the transformation from whatever the little old storefront used to be was effected, it seems, with just white paint and a casual collection of antiques. A less-than-ceiling-high partition separates the works from what is hardly more than a half-dozen tables—they accommodate, when fully occupied, twenty-some-odd diners. A bit of light comes over that partition. The rest is provided by hurricane lamps that stand on each of

the mahogany-colored tables. There are cushions on the seats of the assorted side chairs, prints and utensils on the wainscoted walls, ducts and patches on the stamped-tin ceiling. You are waited on by young people who aim to please.

If you look into the west front window before you enter, you see a handwritten copy of the evening's menu displayed on a table. Once inside, you learn of the availabilities only from a recitation by a member of the staff. The list, which changes every week, is short enough to memorize on one hearing. Sometimes it includes a rich and creamy dill-flavored potato soup that, like most of the food here, exhibits a restrained style in the use of flavorings and seasonings. When the soup is cream of spinach, for example, you are struck by the clarity of the slightly sweet-spiced taste of the fresh vegetable, but you may wish the soup had a strong stock for a base. Table d'Hôte makes a good pâté—it is studded with walnuts, a striking note, and it is served with a sharp horseradish sauce, which is another. That your well-flavored cheese soufflé collapses a bit too readily before your eyes is dismaying—that others are doing so all around the room is more so. Poached leeks are adorned with crisp strips of red pepper, and they are served with a creamy, garlic-flavored sauce that is green with parsley and watercress.

Fresh red snapper is perfectly baked in paper—it emerges from its package under threads of orange rind, orange sections, mushrooms, from all of which the good fish gains little—but the promised ginger is apparently added with an access of moderation. The veal scallops in a sauce of lemon and capers are impeccable. The veal chop with morels is buttery meat in a woodsy sauce. The duck is served sliced, in a mild sauce that is dotted with a few peppercorns—this is a good bird, the meat glinting of its juices, but its flavor is mighty mild. The main courses are followed by a salad of fresh greens in a lightly seasoned dressing of good olive oil.

Wonderful desserts: a gentle crème caramel; a poached pear of sweet, vivid fruit flavor in a smooth caramel sauce; a pot-de-crème in which the dense, almost black chocolate is topped with whipped cream; an almond torte—fresh, alive, yet delicate—that is touched with the flavor of lemon rind; a "walnut cream roll" of stunning nut-flavored cake around a cool cream to which an obscurity of bourbon is said to have been added.

No hard liquor. Wine is \$9 and up from a short, well-chosen list—you may bring your own wine and pay \$5 per bottle for corkage. The fixed-price diners are \$21 to \$29, plus tax and tip.

Table d'Hôte, 44 East 92nd Street (348-8125). Dinner, Tuesday through Saturday 6:30 to 9:30 p.m. No credit cards.

COME SEE HOW

WE TRANSFORM NIAGARA'S THUNDER INTO A BLAZE OF LIGHT.

A roaring wall of water, stretching the length of 3½ football fields, thundering over a cataract 167 feet high.

It's a massive show of power in more ways than one.

Here, in 1957, the New York Power Authority started a project that nearly 10 years later, would help us through an energy crisis that could have darkened New York.

It didn't cost taxpayers a penny. But, since it opened in 1961, it has saved billions of dollars of expensive oil.

Today, 350 feet above the river gorge, you can watch us turn one of the world's natural wonders into electricity.

So bring the kids. Show them how a little planning ahead gives them a brighter today.

The power to look ahead. That's New York's power advantage.

If we hadn't done it then, we
wouldn't have it now.



**New York Power
Authority**



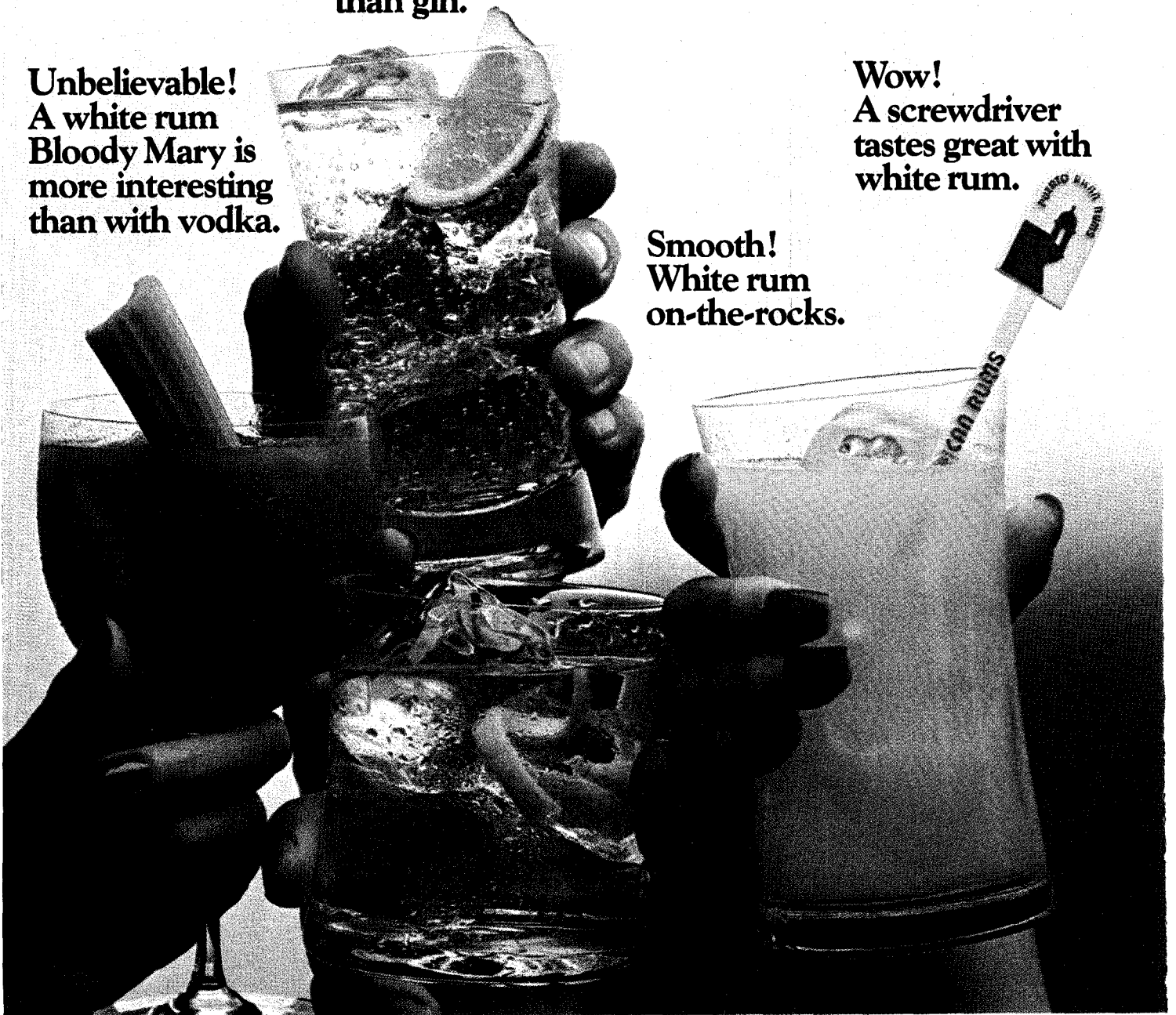
Compliments of

Terrific!
White rum is
better with tonic
than gin.

Unbelievable!
A white rum
Bloody Mary is
more interesting
than with vodka.

Wow!
A screwdriver
tastes great with
white rum.

Smooth!
White rum
on-the-rocks.



Enjoy a free rum drink when you dine at
any of the fine restaurants listed here.

It's the best way we know to show you
that the Rums of Puerto Rico taste better and

are terrific mixers. That's why they're some of
the most popular and fastest growing spirits in
America today.

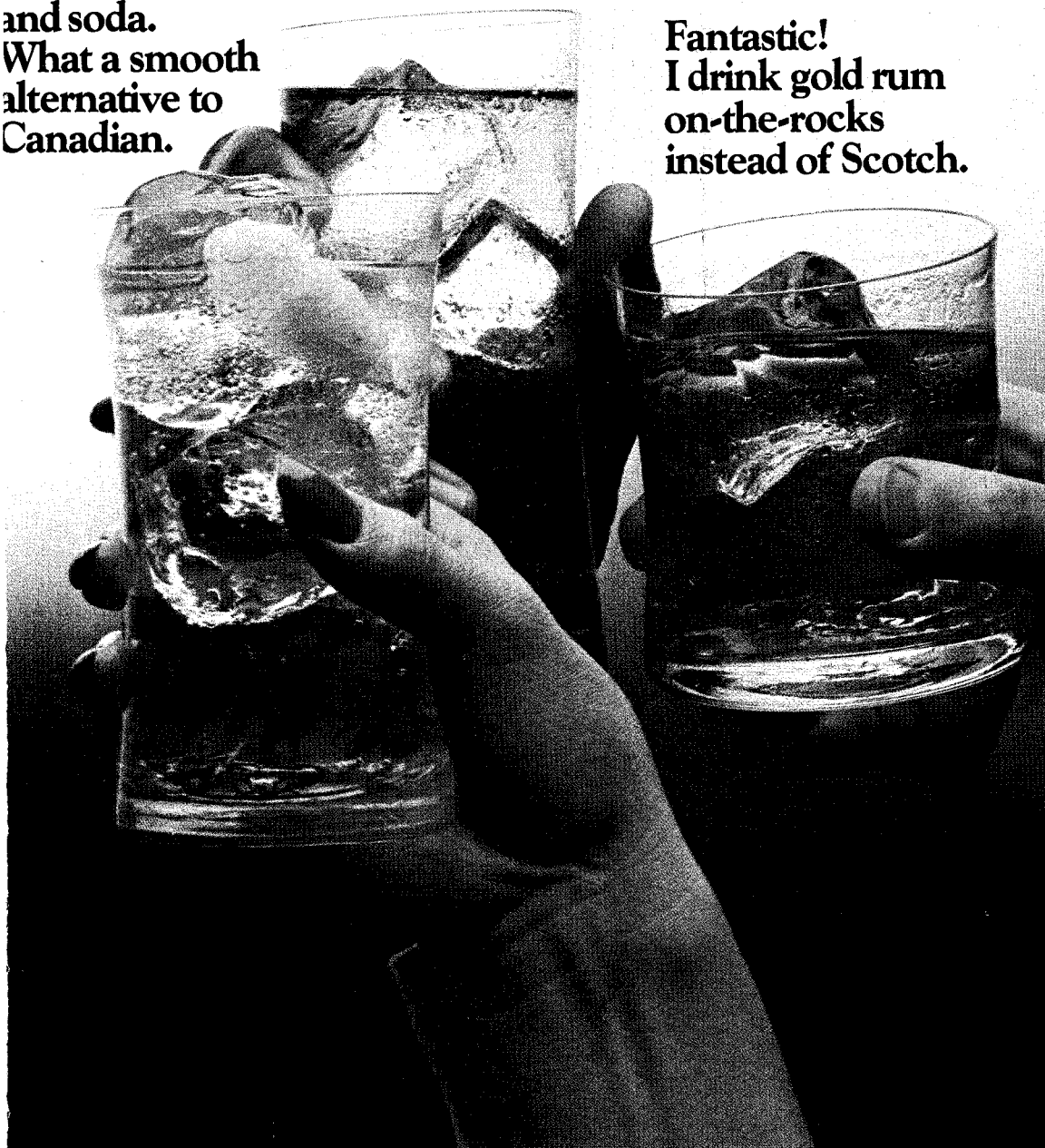
Try one of these rum drinks at one of

the house.

Amazing!
Wait till you
taste ginger ale
with gold rum
instead of whiskey.

Wonderful!
Gold rum
and soda.
What a smooth
alternative to
Canadian.

Fantastic!
I drink gold rum
on-the-rocks
instead of Scotch.



these restaurants. It's complimentary.
We think you will be too.

RUMS OF PUERTO RICO

Aged for smoothness and taste.



Offer good April 1 – May 31, 1983

FREE DRINK!

Just mention this ad
when you dine at any
one of these fine
restaurants and any
one of these great
Puerto Rican white
or gold rum drinks
is on the house.

Midtown-Westside

Cheers

120 W. 41 St., 840-8810

ESSEX HOUSE

The Devereux

160 Central Park S., 247-0300

Georges Rey

60 W. 55 St., 245-6764

Movenpick

790 Seventh Ave., 582-0716

O'Neals 43rd

147 W. 43 St., 869-4200

Rainbow Room

30 Rockefeller Pl., 757-9090

Sardi's

234 W. 44 St., 221-8440

Thursday's

57 W. 58 St., 371-7777

Top of the Sixes

666 Fifth Ave., 757-6662

Victor's Cafe 52

236 W. 52 St., 586-7714

Midtown-Eastside

Alfredo the Original of Rome

54 St. (Citicorp Bldg.), 371-3367

Ambrosia

216 E. 49 St., 838-6662

The Ararat

4 E. 36 St., 686-4622

Back Porch

488 Third Ave., 685-3828

Cheese Cellar

125 E. 54 St., 758-6565

The Common Good

304 E. 48 St., 935-9840

Crickets

50 E. 54 St., 688-6060

Jeanne's

305 E. 41 St., 370-9555

Press Box

139 E. 45 St., 697-4734

U.N. PLAZA HOTEL

Ambassador Grill

U.N. Pl. at 44 St., 355-3400

Uptown

Centre Court

61 W. 62 St., 586-1222

Ciro's

1 Lincoln Plaza, 799-7722

Foo Chow Restaurant

1278 Third Ave., 861-4350

Mrs. J's Sacred Cow

228 W. 72 St., 873-4067

Lam's Manor

1390 Second Ave., 861-3455

Meat Brokers

1153 York Ave., 752-0108

Samantha

1495 First Ave., 744-9288

Tuesday's 76

1st Ave. & 76 St., 879-7676

Tuesday's West

246 Columbus Ave., 877-3900

Victor's Cafe

240 Columbus Ave., 595-8599

Downtown

Fat Tuesday's

190 Third Ave., 533-7902

Garvin's

19 Waverly Pl., 473-5261

New Deal

152 Spring St., 431-3663

SPQR

133 Mulberry St., 925-3120

Tuesday's

190 Third Ave., 533-7900

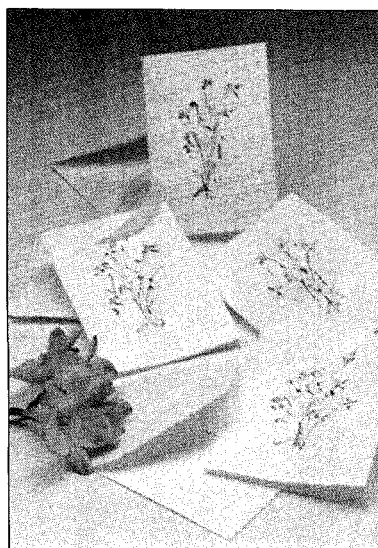
Wings

76 Wooster St., 966-1300

BEST BETS

A potpourri of the prettiest places and things, chosen specially for Mother's Day.

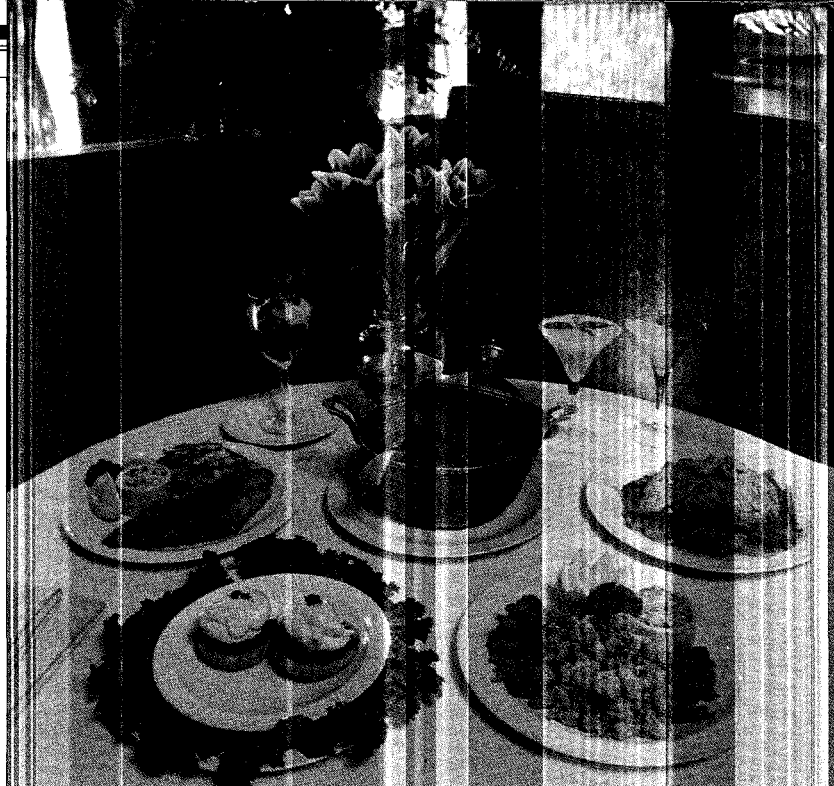
*By Nancy McKeon
and Corky Pollan*



The Write of Spring

Do April floods bring May flowers the way April showers do? Just in case they don't, here are Wild-flowers in Watercolors, hand-painted floral note cards that are the freshest we've seen. Their originator, Theresa Clary, has ample inspiration, living in Rhinebeck, New York, former violet capital of America and still a spot where wild flowers take over acres of open fields in spring and summer. For Mother, Clary offers blank note cards (available locally, eight cards for \$14), but she will hand-letter invitations and announcements by special order as well (eight for \$27.95, all-inclusive). In their simple way, Clary's designs say spring—and we're glad something finally does.

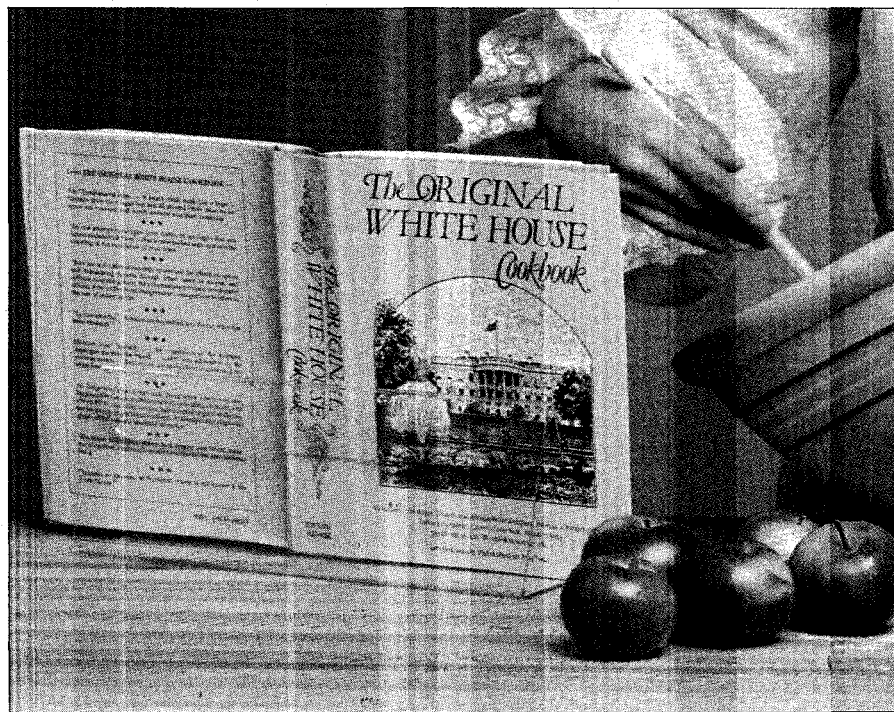
NOTE CARDS/Bergdorf Goodman
INVITATIONS/By mail from Theresa Clary,
P.O. Box 533, Rhinebeck, New York
12572/(914) 876-2720



Cajun Gracefully

Mothers may not even look like mothers at Vanessa. Even at noontime the mauvy glow of this stylish Art Deco setting is sure to soften years. In the evening, the culinary emphasis is on American nouvelle cuisine, but at Sunday brunch chef Anne Rosenzweig is offering the specialties of New Orleans. There's a fragrantly rich gumbo of shrimp and crab (\$4); an aptly named Cajun popcorn, tiny crayfish tails in a crunch of peppery cornmeal to dip into a soothing rémoulade sauce (\$8); eggs Sardou, an artichoke bottom mounded with spinach, a poached egg, then topped with a velvety hollandaise (\$6.50); a hefty creole omelet filled with shrimp, tomato, peppers, and onion (\$6.50); and, of course, fried catfish and hush puppies (\$10). And for Mother, an iris.

VANESSA/289 Bleecker Street/243-4225/Sunday brunch, noon to 4 p.m.

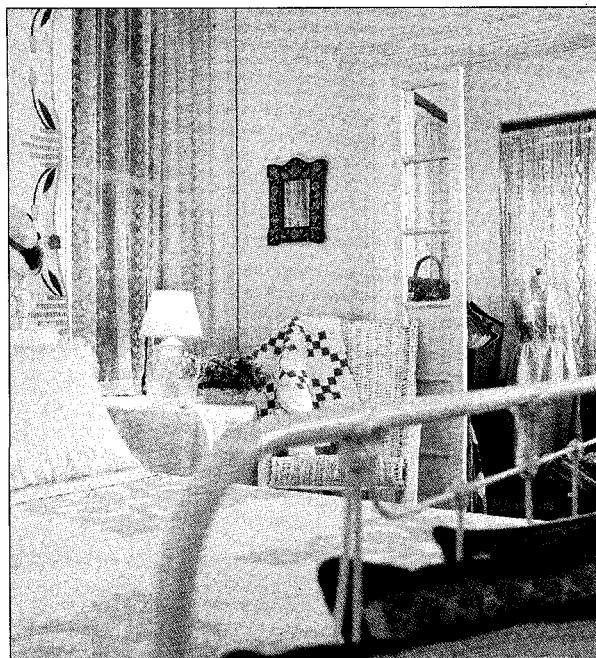
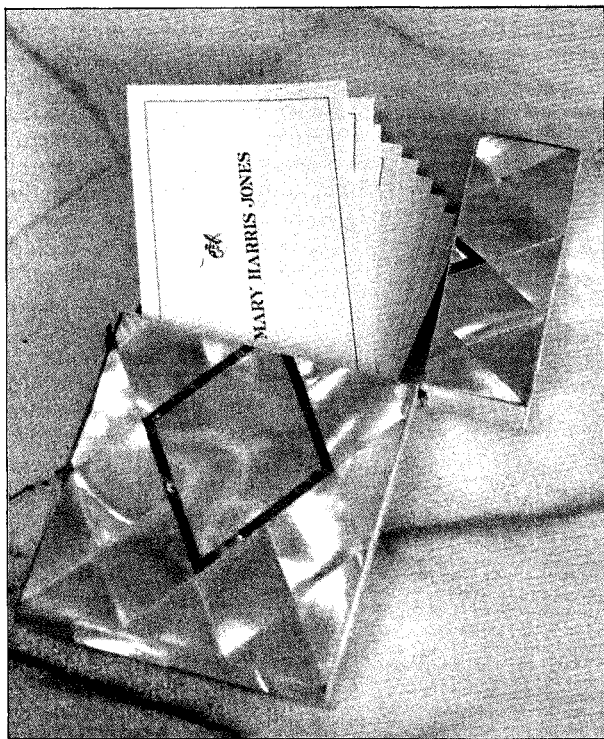


Photographs: top, Ted Hardin; center left, Corinne Colen; bottom, Aaron Rezny (yellowware bowl from Made in America; rolling pin and pitcher from the Pottery Barn, Inc.; butcher-block top from J. D. Brauner, Inc.).

I'm Hold-Fashioned

Victorian mothers had worlds of time for rounds of social visits, and not to "call upon" friends was looked upon as a breach of etiquette. So they carried a supply of calling cards with them at all times in delicate calling-card cases. Today's working mothers have need of other cards: credit cards and business cards. But when they can be toted about in a mother-of-pearl case like this one (\$175, from a collection circa 1860) from Nancy Marshall Antiques, even the dullest business transaction can be elegant.

BERGDORF GOODMAN/Plaza Papers (sixth floor)



Country Giving

If Mother was a country girl, or if she just wants to be one, she's sure to savor the pickings at Random Harvest, a fresh-as-spring shop off bustling Columbus Avenue. Before the retail bug bit them, owner Beth Genter and colleagues wholesaled textiles to East Side shops. Now they're selling them direct, at what they call West Side prices—quilts, \$185 to \$750; paisley shawls, \$150 to \$300; antique linens, \$75 to \$475. Paisleys are also made into skirts (about \$225 with matching shawls), as are white-on-white Marseilles coverlets (\$95 to \$125). Then there are period pine chests, as well as contemporary country pine pieces, iron beds, wickerware.

RANDOM HARVEST/60 West 75th Street/799-0134



All the President's Menus

There are things to be learned by "house-keepers of all classes" in *The Original White House Cookbook*, published as "A Comprehensive Cyclopaedia of Information for the Home" in 1887. Things such as what, you ask? Well, that "sufferers from asthma should get a muskrat skin and wear it over their lungs with the fur side next to the body." That it takes 25 minutes to cook roast mutton and three hours 15 minutes to digest it. There's a recipe for postage-stamp mucilage and for wallpaper paste. And, should the need arise, there's a menu suggestion for a buffet for 1,000 people. The Reagan White House has already scooped up 250 copies of this 619-page tome, the original of which was found in an upstate-New York attic. It should be the gift of the year.

THE ORIGINAL WHITE HOUSE COOKBOOK/\$16.95
Published by Devin Adair/At Doubleday (724 Fifth Avenue, near 57th Street, 397-0550),
Scribner (597 Fifth Avenue, near 48th Street, 758-9797), and Canterbury Book Shop (1045 Lexington Avenue, near 74th Street, 737-7525)

Art/Kay Larson

THE FACE OF POWER

“...Holbein’s ability to limn character was superb, and his ties with Henry VIII gave him ample chance to do it...”

A FEW GOOD THINGS HAVE ALREADY emerged from “Britain Salutes New York,” the bicentennial cultural celebration of the treaty concluding the Revolutionary War. Chief among them is a sense of relief. Surprisingly, this latest nationalist “invasion” seems founded on benign generosity, not promotional hype. The evidence is in the quality and number of the art exhibitions that are already here or are scheduled to arrive within the month.

The big one at the moment, of course, is “Constable’s England,” at the Metropolitan, to be followed on May 14 by the dubious pleasure of a major Henry Moore retrospective. Constable’s presence strikes me as a dubious pleasure in itself. I am not particularly fond of his sentimental landscapes, and the show is not particularly large. In addition, a sizable slice of the 64 paintings and oil sketches are from American, not British, collections. England’s generosity is perhaps better shown in the smaller but more singularly astonishing exhibitions drawn from various royal connections: the beautifully chosen and aptly named “Great Drawings From the Royal Institute of British Architects,” at the Drawing Center, in SoHo; the cultivated ease of Turner, Sargent, Gainsborough, and less notable idiosyncracies in “Paintings From the Royal Academy,” which opened Friday at the National Academy of Design; and a superbly understated drawing show, “Holbein and the Court of Henry VIII,” at the Pierpont Morgan Library.

Hans Holbein the Younger and John Constable make an instructive comparison. Although from very different backgrounds (Holbein was a sixteenth-century German who settled in the English court; Constable, born in 1776, was the son of a well-off Suffolk millowner), both artists claimed to base their skills on their powers of observation. In Holbein’s case, that’s easy to see: As official

court painter, he sketched about a hundred astutely sensitive portraits, in chalk and ink, of the nobility in orbit around Henry VIII. These (often badly retouched) drawings, and the surviving paintings made from them, “constitute



Connections: Holbein’s portrait of Anne Cresacre, at the Morgan.

perhaps the most remarkable visual record of a royal court in European art,” according to curators of the Royal Collection at Windsor Castle.

I know of no reason to dispute that judgment. Holbein’s ability to limn character was superb, and his association with both good guys and bad guys in Henry’s court gave him ample chance to exercise that ability—perhaps it assisted his survival, as well as his art. Henry’s court, you’ll recall, was not a peaceful place to be an artist. The 70 drawings at the Morgan offer hints of the unbalanced state of power. There are

sketches of Sir Thomas More, his lovely ward, Anne Cresacre, and other members of More’s family, to whom Holbein was introduced by the humanist Erasmus, and with whom he lived on his first trip to England. There is another sketch

that is now thought to portray Anne Boleyn on her coronation day—the same Anne who lost her head after Henry decided to get rid of her. On the other end of the seesaw are a pair of drawings of the slack-jawed lackey Sir Richard Southwell and the handsome but ruthless Baron Richard Rich, who were ordered by Cromwell to take More’s precious books away during his imprisonment in the Tower. (The baron also conducted the interrogation that sent More to the block.)

Other ill-fated figures appear: Baron Rich’s sad-eyed, double-chinned wife, who bore him fifteen children; Baron Thomas Vaux, a poet who died of the plague, as did Holbein; Bishop John Fisher, sent to the block like More. These connections suggest that Holbein had emotional ties to those who opposed the king. Having lived in More’s house, would he then turn on the man? Yet Holbein remained Henry’s official portraitist. Could his fluidity with a pen have been matched by his facility at diplomacy? Or did his German origins give him safe-conduct? The Morgan, to fill in a few of these looming gaps, has included books from

its own collections: a third edition of More’s *Utopia*, *The Praise of Folie* and early editions of seven other works by Erasmus, as well as poetry and essays. But the exhibition stirs more questions than it can answer.

Few questions, by contrast, persist about Constable, whose reputation seems the least shakable thing on earth. As was once said of God, if Constable had not existed, the English would have found it necessary to invent him. He exists in order to reinforce everybody’s view of what the English really are—that is, to salve the wounds made by

Dickens's altogether different and infinitely sharper penetration into the contradictions of nineteenth-century industrializing society.

In Constable's world, nothing changes. He was reputed to be a radical, and in the sense that he did oil sketches outdoors—as no one else saw fit to do—he was one. But he was radical only because he was more conservative than any of his colleagues: He wanted to return to the source, to replace studio fictions with a different kind of fictional relation to nature.

In Constable's vision of nature, the sun rarely sets and snow never falls. We are caught in the eternal summer of boyhood, blissfully free from the need to grow up or to face the changes actually affecting England. Constable *wanted* nothing to change. He pursued summer with the dedication of someone who was terrified of its eclipse. His fealty to "nature" is thus a put-up job, one that everybody has chosen to believe. It's true that he could carefully observe details—as in a dash of black rain off the Brighton coast, or the yellow tint of cumulus clouds in a blue sky—but when these sketches are assembled into a painting, what emerges is not description but a particularly cloying kind of sentimental illusionism.

Constable was a serious and adept

technician, and on those grounds one can respect his art. But hasn't rather too much been made of his "realistic" approach? If he was not the champion of truth telling that others have claimed him to be, the evidence comes straight from the artist himself. There is a well-known account of an argument between Constable and a friend. The friend urged Constable to paint landscapes in the umber tones of a well-varnished violin; he replied by putting one of the instruments down on the brilliant green grass at his feet, winning the argument decisively. But does Constable himself paint brilliant green grass? He would like us to believe it, but the answer is no. Constable's grass is not umber but ocher; the light that falls across it is always the same yellow light, bereft of the blue that comes with high noon, or the reds and purples of twilight. He has chosen not only the ideal season but the ideal hours of the day, and once he has chosen them, there they remain.

Constable is hardly a naturalist. It takes Holbein's absolutely unself-conscious and penetrating realism to remind us of the fact. Constable's England is a fantasy, made somewhat less enjoyable by the artist's sanctimoniousness. As defender of stubborn rural virtues, both radical and conservative at the same time, Constable allowed himself to

see only what he wished to see—but what he saw he described with more depth than he perhaps expected. (The Morgan Library, 29 East 36th Street; through July 30. The Metropolitan Museum, Fifth Avenue and 82nd Street; through September 4.)

STEVE GIANAKOS HAS MOVED ON—FROM penguins to gorillas. The change may put his art higher on the evolutionary scale, but it leaves him in the same aesthetic netherworld he has always inhabited. Gianakos does drawings that look remarkably like cartoons, yet are clearly meant to be drawings. Or are they? One gorilla drawing here bears a distinct resemblance to the "Snuffy Smith" cartoon strip: In the drawing the gorillas, rather than the hillbillies, are wearing the patched aprons and shoes with holes in the soles. Elsewhere, gorillas inhabit houses that could come straight from the design competitions at a rather extreme modernist architecture school. I know these are meant to be funny, but their humor escapes me. (Or do I see their humor and think it not very humorous?) In any case, Gianakos *has* moved on in his new work—the gorillas are much better drawn than the penguins used to be. (Barbara Gladstone Gallery, 152 Wooster Street; through May 12.)



An encore presentation of this eleven-part series on PBS, starting May 6th. Comments by Maximilian Schell

Leonard Bernstein conducts the Vienna Philharmonic Orchestra in this historic presentation of the music of Beethoven. Each program will teach and inspire as Maestro Bernstein discusses his musical interpretations while Maximilian Schell paints a backdrop of the life and times of Beethoven.

Filed in Vienna, Bonn, Munich and Amsterdam, this exceptional series spans the musical genius of Beethoven.

SERIES FEATURES: THE NINE SYMPHONIES / MISSA SOLEMNIS (Concertgebouw Orchestra, Amsterdam) / STRING QUARTET IN C-SHARP MINOR, OPUS 131 / THE CREATURES OF PROMETHEUS, OPUS 43—Music from the Ballet / OVERTURES: LEONORE NO. 3 / KING STEPHAN / CORIOLAN / EGMONT

Check local listings for time and date.

The series is underwritten by Kraft, Inc. and the City of Vienna.



©1983 Kraft, Inc.

STATS INCREDIBLE

"... The Bill James Baseball Abstract says Pittsburgh can come from behind and fireballers are the most frequent alcoholics..."

"And if you listen to Sparky Anderson talk on the subject, it is obvious that he knows as much about where a hitter is likely to hit the ball as he knows about the ovulation cycle of an orangutan."

"What is it about [Steve] Garvey that rings so false when you know in your heart that it is probably as genuine as the contented look on the face of a cow and as deeply held as Halloween candy in the hand of a child?"

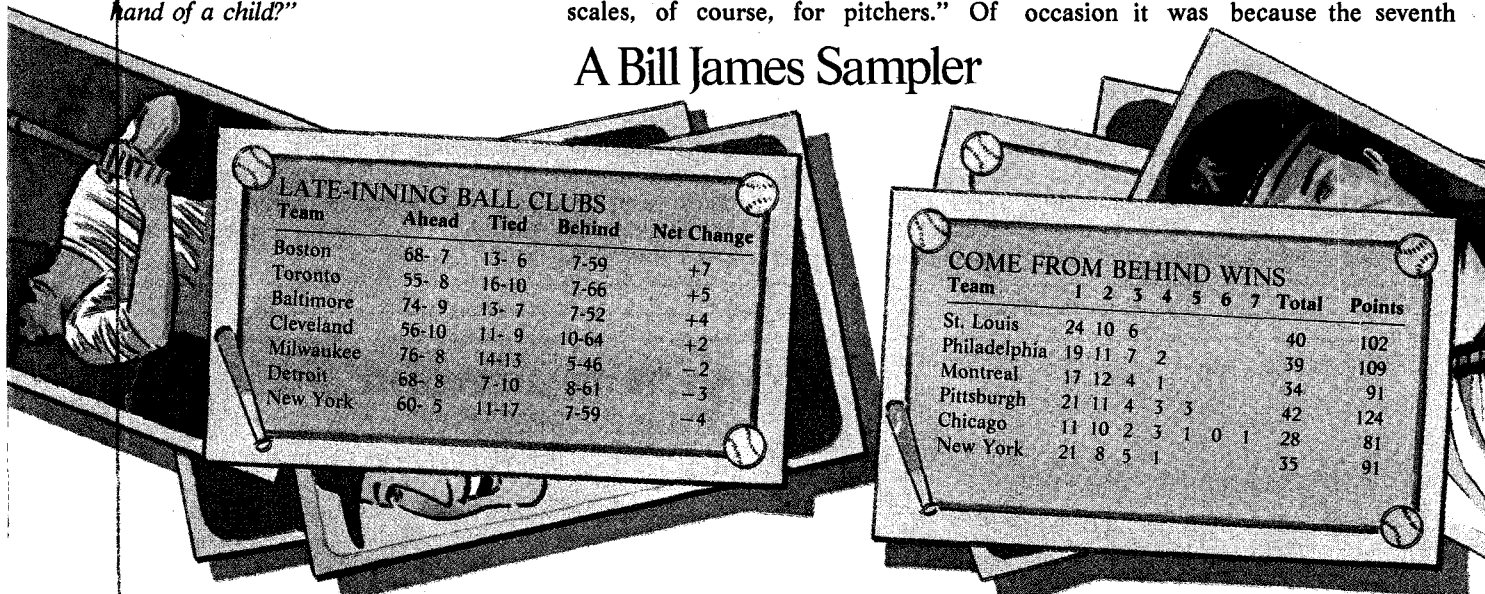
"the only tool ever devised to deal with large groups of talent, and in particular with large groups of unlike talent."

"There are questions that can't be answered by methods that everybody likes, or that are on a level that everybody can understand," James says. The Value Approximation Method proves that. He rates players by awarding points for any number of offensive and defensive categories. ("There are different scales, of course, for pitchers." Of

with 85 runs batted in. "As that season gets further behind us, it begins to look more and more like a fluke," James writes. "Wynegar is an inch behind him defensively, but a yard ahead of him offensively." As if to underline his points, he produces these figures: The Yankees were 41 and 46 (.471) with Cerone in the starting lineup, 31 and 28 (.525) with Wynegar.

How are his statistics born? On one occasion it was because the seventh

A Bill James Sampler



"[Joe] Torre managed the Atlanta Braves in 1982 very much the same way that he managed the Mets for four years. He was indecisive, unreliable."

NOT TOO MANY YEARS AGO BILL JAMES was a secret: a tall, bearded young man who pored over his unique baseball statistics in the night watchman's office and boiler room of a Kansas pork-and-beans factory. The inevitable explosion has been a delight.

Each spring, to an ever widening audience, *The Bill James Baseball Abstract* (Ballantine, \$6.95) makes its appearance. Once, he was the exclusive property of the figure filberts, those people who slipped one another bits of statistical information as if they were trading state secrets. Now he's available to the rest of us, the peanuts-and-Crackerjacks crowd.

"I'm not trying to reach everyone—I never will," James insists. And he's right. Consider a Jamesian invention called the Value Approximation Method—

course.) It's serious stuff, and so damned painstaking, but just before you begin to feel a dull ache behind the eyes, James comes through with a smile.

Here's James on Claudell Washington, who two years ago signed a five-year contract with Atlanta for an estimated \$3.5 million, a \$250,000 interest-free loan, bonus clauses that could bring in an additional \$265,000 a year, and his college expenses. "I think he's one of three or four players in history to have a career of more than a thousand games, but have his best season at the age of twenty." Washington is now 28.

And speaking of expensive contracts, the Yankees are tossing close to \$1.1-million a season to their catchers—\$625,000 to Rick Cerone, \$444,000 to Butch Wynegar. "I don't write about the money aspect, because I don't care," James tells me. But he cares enough to call Wynegar the Yankees' very best.

Cerone's standout season with the Yankees was 1980, when he batted .277,

game of the World Series was played on Keith Hernandez's birthday. The St. Louis first-baseman celebrated with two hits, two walks, two R.B.I.'s. James remembered a few other players contributing impressive performances on their birthday. He wondered "if there was a significant birthday effect." So he ran a check on all the birthday boys, excluding pitchers, from April to October and came up with 89 games, 96 hits, twelve home runs, 48 R.B.I.'s, a .337 average. "A definite birthday effect," James concluded. "And if you're a gambler it might not be a bad idea to keep a list of pitchers' birthdays around."

In a chapter devoted to the ratings of close to 350 major-league players, he opens the trapdoor on some and cheerleads for others. Like Jerry Remy, Boston's well-thought-of second-baseman—"a quiet, respectable little drain on the Red Sox efforts." Los Angeles pitcher Bob Welch told all about his slide into alcoholism, and James com-

mented, "Did you ever notice that the lion's share of players who develop famous drinking problems are pitchers?" He made a list that indicated most of them were hard throwers as well.

Surprisingly, he rates Houston's young shortstop, Dickie Thon, ahead of St. Louis's fielding wizard, Ozzie Smith. He needs a long essay, chock-full of numbers, to make that point. On the other hand, Charlie Moore, the Milwaukee outfielder, is sent to the showers with a few devastating sentences. "I couldn't believe the ecstatic reviews of Moore's fielding during the playoffs. . . . The guy's your basic bad ballplayer. Sure he can throw. So what? Everybody can do *something*."

This is as good a time as any to mention the Mets. James sums them up with this comment on catcher John Stearns, who had a mere 103 hits last year and "vaulted from tenth to seventh on the list of the Mets' leaders. . . . Does this say 'Mets' all over it?" While he has the Mets on the ropes, he takes a poke at Shea Stadium. The Mets, he argues, are one of those teams who haven't found the right tenants for their property. Over the last six seasons, his figures tell him, the Mets have had the worst home-field record in the league.

Why? Heck, we don't need a book to tell us why. "The Mets are bad because they don't got no ballplayers," James says. "But when they start looking for ballplayers . . ." Here's James's advice. He wants them to concentrate on pitchers who can produce strikeouts, because Shea has poor visibility, a characteristic that favors power pitchers. His clincher: The Mets have finished above .500 only seven times in their history. On six of those occasions, their pitching staff led the league in strikeouts.

The season was two weeks old when I met James. Because the 1983 *Abstract* was at the publishers, out of his hands, when the Yankees hired Billy Martin to manage the team, he seemed especially eager to talk about Martin.

"The situation Billy finds himself in now is where he's most valuable," James says. "The Yankees have too many combinations—at catcher, shortstop, third base—and Billy can choose among them. You look at his career and you'll see there was never a time when he was indecisive. He may take three players out and shoot them, but he will never waffle. Once Billy was rehired, I took the position that the Yankees will have a very good year."

The standings will tell us if he's right. In this year's *Abstract*, James writes, "Look, I'm well aware that I'm not always right. I make a lot of mistakes; when somebody points them out to me, I own up cheerfully." In his case, even the mistakes are worth the price of the book.

Living well is the best revenge.



B and B
The drier liqueur. Imported from France.

80 PROOF IMPORTED FROM FRANCE, JULIUS WILE SONS & CO., LAKE SUCCESS, N.Y. 11042.

NEW YORK LIVE!

Home of the longest, tallest and most luscious drinks in town! Live entertainment and dancing from 9:30pm.
Open 'til 2:30am, Mon-Sat.



AT THE
NEW YORK SHERATON
7TH AVE & 56TH ST • 247-8000

KASPAR'S
Continental Seafood
& Fish, Steak & Pasta
Specialties
Most complete choices in
Chelsea & Garden area.
250 West 27 Street
989-3804

for a
narrow
point
of view



tiecrafters

WIDE TIES SLIMMED

Save your costly, but unfashionable, wide ties with our skilled surgery. All by hand. Like getting new ties for only \$5 ea.

MAIL ORDERS min. 4 ties
Add \$2 for shipping.
Free Folder. . . "Tips on Ties"
116 E. 27th St. N.Y. 10016
(212) 867-7676 Dept. Y

WIDE LAPEL SUITS?

Change to Narrow Lapels!

Reg. \$35 - With this Ad \$25
First Jacket only—for New Customers
Custom Made Suits & Complicated
Alterations our Specialty.
BHAMB'S Custom Tailors, Ltd.
14 E. 60th St., N.Y. (Suite 610)
(212) 929-7795 Mon.-Sat.: 10-7

Books/Rhoda Koenig

YAKETY YAK (DON'T TALK BACK)

"...Every image in *Heartburn*'s monologue has been pre-digested for us—it's a novel told by a chatty Venus's-flytrap. . ."



Ephron: Cooking up a triangle drama.

Heartburn, by Nora Ephron. Alfred A. Knopf; 179 pages; \$11.95.

THE MOST PUBLICIZED ASPECT OF *Heartburn*—the resemblance of the book's action and characters to those of Nora Ephron's life—is the least important thing about it: Novelists have always plundered their own and their friends' and enemies' lives, and art has no more obligation to be fair than life has. But a novelist does have an obligation to write a novel. Ephron could be taking as her model here the relentlessly note-taking writer in Randall Jarrell's *Pictures From an Institution*, who thinks "the novelist's greatest temptation is to create." In *Heartburn* she has simply regurgitated the contents of her diary onto the printed page without giving them any substance or grace. Yet, flimsy as *Heartburn* is, it's interesting as an example of a certain kind of women's fiction, the rather wan and stunted child of feminism, free love, and psychoanalysis.

In the past several months I've seen an

increasing number of novels by young women in which the heroine is supposed to interest us not because of what she does but because of the awful things men do to her. Cute, fragile, and sullen victims stumble through such recent books as Faye Levine's *Splendor and Misery*, Mary Breasted's *I Shouldn't Be Telling You This*, and Dyan Sheldon's forthrightly labeled *Victim of Love*. (Particularly shocking is Breasted's novel. In this one, by the former *Village Voice* and New York *Times* feminist reporter, we're meant to find adorable a heroine who lets her repulsive boyfriend use her as casually as Portnoy did a piece of raw liver, and who can't open a window without having to be rescued from mortal danger by a man with a long pole.)

These put-upon ladies moon and whine their way through their sufferings or, worst of all, toss off incessant wisecracks that are meant to show off their spunk but only display their masochistic tendency to turn their strongest feelings into cute little jokes. In the phoniest and most ghastly of these novels, *Alexandra Freed*, by Lisa Zeidner, the heroine chatters away, even through a rape (by a man who later becomes her lover!): "I think I should get to call my family and put my affairs in order, make a will so the government doesn't inherit my Cuisinart."

Rachel Samstat, the cookbook writer of *Heartburn* (see Jesse Kornbluth's "Scenes From a Marriage," March 14), certainly deserves anyone's sympathy—she discovers, while seven months pregnant with her second child, that her husband is having an affair. But Ephron doesn't stop there: We are also asked to feel sorry for Rachel because her mother was insufficiently warm, her first husband was too attached to his hamsters, a member of her therapy group is more famous and beautiful than she is, and because writing is so hard. "There's a

real problem in dragging a group into a book," she confides. "You have to introduce six new characters, bang bang bang, six new characters who are never going to be mentioned again in any essential way but who nonetheless have to be sketched in, simply because I can't really leave out of this story what happened to my group." Describing the therapist creates another problem for which Rachel insists on our indulgence: "You'll have to trust me, because there's no real way to convey what she does." The lack of inventiveness doesn't stop there. Ephron has been widely praised for her wit, but the gag lines in *Heartburn* don't express more than a formula flippancy, a perky hostility: "Show me a woman who cries when the trees lose their leaves in autumn and I'll show you a real asshole" or "All sorts of attractive, feminine women are dykes. In fact, if anything, I would say that Helen isn't quite attractive enough to become one."

On her first date with her husband, Rachel recalls, he told her about being the butt of a practical joke, and she told him about the time she wasn't allowed to play the instrument she wanted in the high-school band. "We all have stories like that," she says, "stories we rely on to establish our charm in the beginning of relationships." I've heard charm defined as "courtliness" or "wit" or, by one popular friend of mine, "accessibility"; here, however, it refers to a coy exercise in self-deprecation engaged in by two intelligent, successful people. In *Heartburn*, as in other novels whose heroines have been battered by feminism and the sexual revolution, there's a half-formed anger about the state of the relations between men and women. The old, cute games won't work, but the women, not knowing what else to do, just go on playing them without any conviction. These women might make amusing minor characters, but as heroines they flounder around too much, alternately wistful and sour, dragging the books down with them.

Rachel's husband doesn't put in much of an appearance—in this triangle drama, only the wife has a star part. The husband, a short, well-dressed man with dirty fingernails (that's the extent of his characterization), gets to speak a few lines; the other woman doesn't even

have a walk-on. We learn only that she's "amusing"—though none of her jokes is quoted—and that she'd make a perfect homecoming queen for Picasso U. ("a neck as long as an arm and a nose as long as a thumb and you should see her legs, never mind her feet, which are sort of splayed").

Rachel keeps skittering away from what her story is ostensibly *about*—we never learn why Rachel and her husband got married, what their life together is like, why and how the affair began. Yet she whips up such contrived and irrelevant bits as the unbelievable robbery of her therapy group and the scene in which a drunken friend loudly proposes to her in Central Park and then falls into the sea-lion pool (if I can't believe that one, I have seen it; it's the climax of every third comedy about wonderfully wacky people in love).

While *Heartburn* solicits our sympathy, it's told in a very dictatorial way: Actions are stated rather than dramatized, characters are labeled rather than portrayed. Every image has been pre-digested for us—it's a monologue by a Venus's-flytrap. Her husband's analyst, Rachel tells us, "looks like Carmen Miranda," and she later calls the woman "that refried taco" and "Chiquita Banana." Ephron never shows us the analyst so that we can judge whether she's as foolish as Rachel thinks; she just short- to the ethnic cracks. Like every therapy patient, Ephron has learned that if you keep talking you reveal the other person's side of the story; hence, she just clams up. Reading this novel is like walking through that art exhibit of the future Tom Wolfe imagined in *The Painted Word*: all captions and no pictures.

By the end of this self-serving monologue, you may feel that you're in the position of the analyst whom Rachel pays to be fascinated. Indeed, *Heartburn* points out how the aims of therapy run counter to those of literature. Psychoanalysis is the science of *tout comprendre, c'est tout pardonner* (as Schnitzler said, this is why we should not try too hard to understand everyone), but the person best comprehended and most readily pardoned is usually the patient. The jargon of the trade is helpful here. Rachel gives, as an instance of her piteousness, her need to always be "in control." In other words, "Feel sorry for me because I'm so insecure that I always have to get my own way."

Writing *Heartburn* must have been emotionally satisfying for Ephron, and reading it may be the same for women similarly placed. But books like this have nothing to do with art, or even entertainment. Nimble and breezy, *Heartburn* can be wolfed down without any effort, but the satisfaction it offers is no more than you get from any convenience food. ■

Charles Alfieri

Designer of
Custom Hairpieces for Men

For the past 20 years, Charles Alfieri has enjoyed the reputation of creating the finest **custom** hairpieces designed to suit the individual: **so natural, that he offers this unique guarantee.** Try a Charles Alfieri hairpiece for 30 days. If you are not satisfied, your money will be refunded in full.

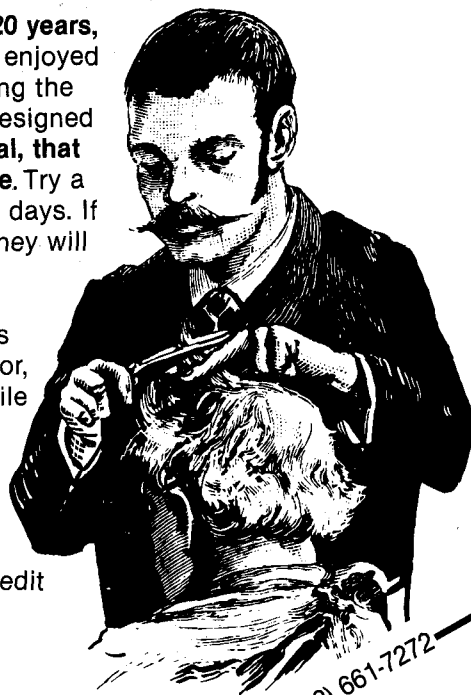
If your present hairpiece needs attention, we clean, adjust color, reshape, restyle and repair while you wait. We also groom your own hair. All hairpieces are **handcrafted** on the premises.

By appointment only: Tuesday through Saturday. All major Credit Cards honored.



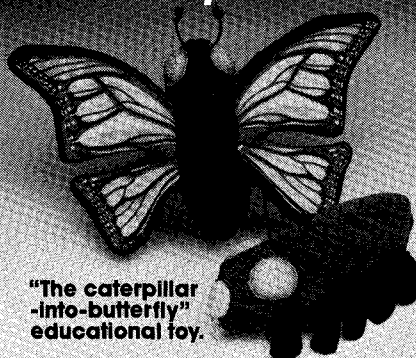
Charles Alfieri

12 East 46th Street, New York City



(212) 661-7272

The fun way to teach nature to your child.



"The caterpillar -info- butterfly" educational toy.

Unzip the snugly rust corduroy caterpillar and out pops a glorious 22" velour butterfly right before your eyes! With yellow, orange and brown wings. Handmade and washable. 100% Guaranteed.

\$26

Postage paid

— Caterpillar/Butterfly @ \$26.00

☐ Check enclosed ☐ VISA
☐ MasterCard ☐ Send Catalog

Acct. # _____

Expiration Date _____

OR CALL 1-800-345-8112

IN PA 1-800-662-2444

Name _____

Address _____

City _____

State _____ Zip _____

BABY'S CORNER

BABY'S CORNER
P.O. Box 9522-A, Forestville, CT 06010

FASHION FOR THE SHORTER WOMEN

5'4" and under Sizes 0-14

Being short in stature doesn't mean you have to be short-changed on style. Discover the convenience of having top quality designer clothing that truly fits delivered directly to you!

Order our four-color Fall Catalog today! Send \$1 to:

TAYLORED
823 State St., Dept. A135
Lemoine, Pa. 17043 *petites*

Name _____

Address _____

City _____

State _____ Zip _____

Music/Peter G. Davis

MAGIC FIRE MUSIC

“... Composer Peter Maxwell Davies and his Fires of London—visual theatrics with poetry, power, and gorgeous inspiration...”

A DISHEVELED WRECK AND MAD AS A hatter, King George III is driven offstage by a menacing percussionist thwacking a bass drum. “Poor fellow,” he screams, “I weep for him. He will die howling. Howling.” Clad in a rotting wedding dress, old Eliza Emily Donnithorne (the real-life model for Miss Havisham in Dickens’s *Great Expectations*) waltzes off to join her phantom bridegroom as she carols: “I wear this bat in my hair. It portends, they say, a disastrous, devastating passion. . . . I am perilous as pear-flower that falls at a touch, I am virgin. O chevalier, I come.”

Anyone who has seen these potent images of lunacy, the final scenes of Peter Maxwell Davies’s *Eight Songs for a Mad King* and *Miss Donnithorne’s Maggot* respectively, will probably be haunted by them forever. Sometimes I suspect that Davies himself may be a little bit mad. That could help explain the wonderfully off-center, slightly hallucinatory quality that characterizes so much of his music. Davies was in town recently to supervise three concerts at Symphony Space with his performing group, the *Fires of London*, and they left many listeners feeling more optimistic about contemporary music and its capacity to make powerful, poetic, and immediate statements.

Not many young composers survived the 1950s, an appallingly arid creative period when academic serialism and audiences-be-damned attitudes had a stranglehold on musical fashions. From his lost generation, only Davies and a precious few other composers emerged with their identities intact and something relevant to say. Certain elements of the fractured syntax that dominated compositional processes during Davies’s younger days crop up in his latest scores, but he long ago absorbed the best of what the past had to offer and found a compelling voice of his own.

Eight Songs for a Mad King dates back to 1969. King George (or is it somebody who thinks he is King George?) tries to teach his pet birds to sing with the aid of a mechanical organ —“birds” who are actually wind and string players, a pair each, sitting in cages. At the height of his dementia—graphically described by astonishing vocal writing that covers four octaves of elaborate coloratura shrieks and howls—the bewigged monarch grabs the violinist’s instrument, smashes it, and staggers away babbling about his own imagined death. The instrumental fabric is equally fantastic, with wild cadenzas, complex cross-rhythms, and bizarre quotes from Handel and more recent popular idioms, all of it craftily

fashioned into a dramatic crescendo of overwhelming visceral power.

Much of Davies’s music in the 1960s exploded with similar rage and violence, but he has calmed down considerably since 1970, when he took up residence on Hoy, an isolated island in the Orkneys north of Scotland. The natural beauty and undisturbed peace of this wilderness are reflected in his recent scores, which unfold with an inner stability and shimmering radiance quite unlike anything in new music today. *Le Jongleur de Notre Dame* (1978) retells the legend of a poor juggler who enters a monastery, to be mocked by the brothers for his simplicity and lack of learning. Everyone offers gifts to the Virgin, but the juggler can only perform his acrobatic feats before the statue, which signifies approval of his humble talents by coming to life and playing a violin. Except for the singing Abbot, the characters “speak” with wit and charm through their instruments, while a marching band of schoolchildren frames this tender miracle play with a musical border of innocence and wonder.

One of the *Fires*’ three concerts dispensed with visual theatrics and focused on two purely instrumental works: Davies’s *Image, Reflection, Shadow* (1982) and Elliott Carter’s *Triple Duo*, the latter commissioned by the group and given its world premiere. The pieces have intriguing correspondences. Each is a musical response to an outside poetical stimulus, and each divides the group’s six players (flute, clarinet, violin, cello, keyboards, and percussion) into three interacting duos. There the similarities end. Carter’s score is another of his atom-burst essays in contrasting thematic and rhythmic ideas and moods, a harlequinade of dazzling virtuosity. Davies’s more contemplative rumination, spiced by the tangy plangency of a cimbalon, evokes its three-part title in a transparent overlay of slowly shifting sound images, vividly descriptive of the Charles Senior poem that provides the work’s poetic program: “At this moment of the changing tide/ mutations of light and movement/ on plant, stone and bird/ initiate their mysterious rhythms.” A hypnotic reverie, it may be this important composer’s most gorgeous inspiration to date.



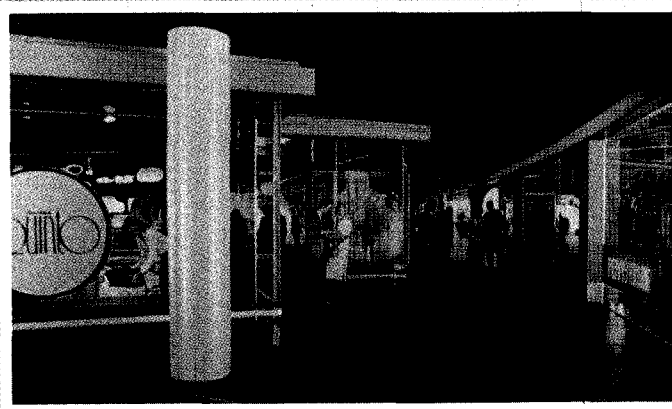
Piccadilly circus: The Fires in action at Symphony Space.

CONSERVATIVE NEW YORK PHILHARMONIC subscribers who have patiently suffered through this season's prickly atonal Schoenberg retrospective were rewarded last week with *Gurrelieder*, the composer's extravagant farewell to nineteenth-century German Romanticism. Even at its premiere in 1913, this massive symphonic cantata was a smash hit, although toward the end of the work attentive listeners might have heard the future Schoenberg struggling free from the lush harmonic legacy of Wagner, Strauss, and Mahler.

Even Mahler never required this huge apparatus. Among other things, *Gurrelieder* calls for eight flutes, ten horns, violins divided into twenty separate sections, six heroic solo voices, an eight-part mixed chorus, a barrage of percussion instruments including iron chains—no other era in the history of Western music culminated in a grand finale on quite such a vast scale. What makes the score so amazing is not so much its size, luscious melodies, fascinating orchestral colors, or the assured way in which the young Schoenberg manipulated his gigantic forces. In retrospect, the astonishing elements are his complex compositional techniques, procedures that he later developed and applied in any number of revolutionary new ways. Beyond that, the poetic theme of *Gurrelieder* continues to stir audiences: how the love of Waldemar and Tove survives death, to be constantly reborn in the annual reawakening of nature. One can easily extend the metaphor to Schoenberg's own aesthetic crisis as he contemplated the "death" of tonality yet remained confident in the new musical worlds he was about to explore. *Gurrelieder* tells us that the miracle of creation can be altered, transformed, and even distorted, but it can never be destroyed.

The Philharmonic's performance may well be Zubin Mehta's finest achievement with the orchestra. Have the instrumental intricacies of *Gurrelieder* ever emerged with such luminous clarity? I doubt it. Fortunately Mehta was not so obsessed with detail that he forgot to structure the music's sweeping thematic arcs—his entire interpretation, in fact, was the sort of controlled yet passionately involved statement that I frankly never dreamed he was capable of making in any context. Apart from Florence Quivar's opulent rendition of the Wood Dove's soliloquy, the singing left a lot to be desired, especially the painfully strangled efforts of Jon Fredric West as Waldemar and Mary Shearer as Tove. The lively contributions by John Cheek and Robert Tear provided some compensation, while Hans Hotter relished the spoken narration—a touching cameo from a legendary veteran, the greatest Wotan of his generation.

Bal Harbour, Rodeo Drive, Madison Avenue, Via Condotti, Faubourg St. Honoré. To the great shopping streets of the world, add a new place. Lafayette Place, in the heart of downtown Boston.



Call Dick McNamara at (617) 227-0690 Lafayette Place. Structured for success in the heart of downtown Boston.

Lafayette Place  *Structured For Success.*

*"I wonder if there's a restaurant
in the world that's more beautiful than
The Sign of the Dove."*

Eastern Airlines Review



The Sign Of The Dove

20 years of elegant dining

Lunch, Dinner, After Theatre
Sunday Brunch, Sunday Dinner
Reservations (212) 861-8082

THIRD AVENUE at SIXTY FIFTH ST., NEW YORK, N.Y.

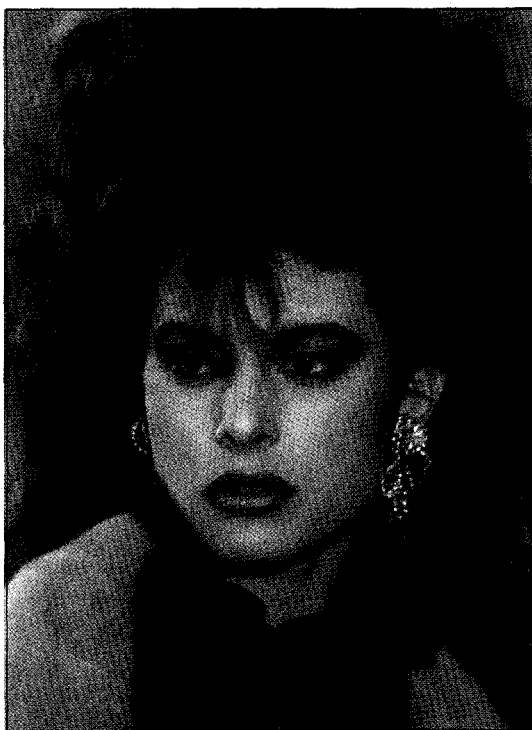
Sign of the Dove. The Sign. The Dove. ® are federally registered trademarks

Movies/David Denby **FLASHING**

“...James Toback’s *Exposed* is genuinely inept and genuinely entertaining—often ludicrous, but far from boring...”

THE WORKS OF WRITER-DIRECTOR JAMES Toback—*Fingers*, *Love and Money*, and the new *Exposed*—suffer from a peculiar weakness. Whatever the reason (inattention? indifference? incompetence?), Toback seems unable or unwilling to create scenes of plausible behavior. He’s incapable, in other words, of producing what even hack directors manufacture with ease: the illusion that what’s happening onscreen has the grain of real life. For a director of musicals (Vincente Minnelli), lyrical thrillers (Brian De Palma), or crime fantasies (*Diva*’s Jean-Jacques Beineix), the illusion of reality may be unnecessary. But Toback makes melodramas set in the real world and bristling with ideas about love and violence, and the audience needs to believe at least part of what it sees.

The absence of commonplace credibility is damaging, but since Toback has some juice, some rich eccentricity in his personality, it’s not crippling. Toback, I think, is both genuinely inept and genuinely entertaining, and *Exposed*, though frequently ludicrous, is far from boring. The movie is the story of an unformed beauty, Elizabeth Carlson (Nastassia Kinski)—a girl with gorgeous features but no face, no character—and the various men who try to shape and dominate her. Since the beautiful Kinski is herself rather unformed, all sulky potential without much distinct personality, the movie could be described as a director’s Svengali-like dream of power over a lovely young star. And perhaps we should give Toback credit for knowing that much: He casts himself as Leo Boscovitch, a blowhard professor of literature at a midwestern university who is the first of Elizabeth’s lovers. A kind of uninspired D. H. Lawrence, Leo talks up a storm of passion, in and out of class, and Toback, in an amusing performance, makes him fluent but fatuous, and terribly anxious. Leo can’t hold Elizabeth, and she drops out of school, fleeing to New York, where she settles into a job as a waitress in a fancy café. Immediately, she is discovered by an Avedon-like fashion photographer (Ian McShane), who tells her he can make her rich and famous overnight, which is exactly what he does. The toast of the town, Elizabeth is given a huge party in



Nastassia Kinski: Dreamy erotic fancies.

an art gallery filled with celebrities, but she is remote and inattentive, connecting with no one, until a strange-looking man dressed in black fixes her with an implacable stare, crosses the room, and utters the apparently devastating sentence “You are very beautiful, but you should never wear makeup.”

This sage is the famous violinist Daniel Jelline, played by Rudolf Nureyev with thickly accented, guttural speech and a very happy smile (Nureyev reacts to the camera’s attentions the way a pussycat reacts to a caress behind the ear). Nureyev, who looks like a lascivious Russian monk sneaking into the czarina’s boudoir, fakes his violin playing with feet spread, instrument held high, and bow wielded like a gold-handled rapier. He’s so peculiarly, lusciously artificial that you can’t help liking him. The violinist lays siege to Elizabeth in a very strange manner: He comes up to her on the street, recites a poem, and disappears; he breaks into her apartment; he takes her back to his own place and passes his bow across her face, her neck, her breasts. The audience may laugh with embarrassment, but the

solemn atmosphere of this clumsy episode suggests not comedy but a “daring” attempt at intellectualized sex—a Tobackian rape scene.

An incurable college romantic, Toback is bored by the task of laying the floorboards of a movie; instead, he wants his pictures to be a series of brilliant epiphanies. He’s fascinated, for instance, by scenes in which extraordinary people—celebrities of the spirit—meet and size each other up. It’s as if he had evolved an entire world view out of Norman Mailer’s passing remark about the glory of going to a dinner party, meeting a beautiful woman, and going home to bed with her. (Toback is now working on a screenplay called *The Pick-Up Artist*.)

Exposed turns out to be a movie about heroic eye contact. The violinist has a second life as an anti-terrorist, and when he enlists Elizabeth in his quest to trap and destroy the fearsome international terrorist Rivas (Harvey Keitel), Toback gives us another round of fateful staring. Keitel’s Rivas, a dandified thug with a tiny dot of beard in the middle of his chin, lords it over a group of killers, including four or five languorous, adoring women, in his Paris headquarters. After talking briefly to Elizabeth, he says to her, “If my life ends because of you, that’s what was meant to be. If you don’t betray me, then you’ll join me.”

Exposed is weightless—a procession of high-flown “fatalistic” attitudes. The fashion photographer, the musician, and the terrorist all speak the same nonsense, probably because Toback conceives of them as different aspects, good and evil, of romantic genius. And genius needn’t bother itself with the real world. Despite its subject, the movie is completely apolitical. The terrorist is unaffiliated with any group or cause—he offers instead a philosophy of pure violence. And the violinist explains his anti-terrorist obsession by telling Elizabeth he was born in Auschwitz. But “Auschwitz” has no meaning in this context; it

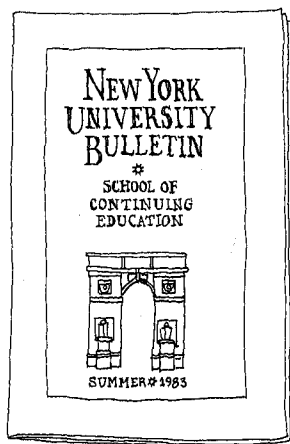
functions as a pedigree—the ultimate in cocktail-party name-dropping.

At least Toback gives a lively party. He also gets a very likable performance out of Nastassia Kinski. A cranky girl, instinctively rebellious, her Elizabeth is also receptive to any new experience, any attractive man. Kinski has begun to use as an actress the challenging sensual fullness that has been hers since she was a young teenager. In the best scene in *Exposed*, she dances alone in her apartment, and if the snaky, powerful movement begins by suggesting nothing more important than Elizabeth's happiness at being on her own and successful in New York, it ends, as she sinks quivering to the floor, as the expression of some erotic longing deep within her dreams. Perhaps Toback should give up his earnest, deep-dish ideas about violence and identity; he has some talent for eroticism onscreen, and if he could make movies about funny obsessives (like his Leo Boscovitch) rather than movies strangled by his own obsessions, the results might be giddy carnal comedy.

DURING THE CREDITS OF THE SHALLOW but entertaining satirical comedy *Valley Girl*, the camera, nestled in a helicopter, rides up over the Hollywood Hills and confronts the great, flat nightmare below—the San Fernando Valley. Apparently, Hollywood and the Valley are worlds apart. *Valley Girl* is about a sweet but dumb high-school queen, Julie (Deborah Foreman), who throws over her handsome, loutish Valley boyfriend and takes up instead with Randy (Nicolas Cage), a soulful-eyed punker from Hollywood. Randy introduces her to the dangerous, exotic world of reality (i.e., Sunset Strip rock clubs) while Julie's proper Valley girl friends squeal with disapproval. Like the recent (and considerably better) *Baby, It's You*, *Valley Girl* knows that teen dating rituals have more than a little to do with such things as class and money.

Writer-producers Wayne Crawford and Andrew Lane and director Martha Coolidge overwork the familiar, garish Valley jargon (which ceased being a good joke by the end of last summer), and they turn Julie and her friends into complete dumbbells—a mistake that makes their satirical thrusts complacent and opportunistic rather than cutting. But most of the movie made me laugh. Frederic Forrest and Colleen Camp have good bits as Julie's parents, two veterans of the sixties counterculture whose radical notions about health foods and sex Julie finds rather quaint. In *Valley Girl*, the generation gap of a decade ago has been replaced by a new, comical accommodation between generations in which the parents look barely older than their children and may be far more desperate to be hip.

Announcing shorter courses—because summer is never long enough.



Now you can take a course without taking up your whole summer. Our free bulletin can show you how.



Summer. Seems like it's here one minute—and gone the next. Never long enough—or lasting enough.

New York University's School of Continuing Education can help you get more out of your summer. Our summer session offers more than 350 shorter, intensive courses and workshops—that won't tie up your whole summer. Most last from

one to eight weeks. And all are taught by an outstanding faculty.

Our summer session offers a great opportunity to advance your career, prepare for a new one, develop new talents or get a head start for fall. And when the summer is over, you'll have more than a fading memory to look back on. You'll have gained some valuable knowledge and skills that will stay with you for years to come.



From Marketing to Mozart: This summer enhance your professional skills through courses in real estate, management, publishing, banking, computer programming, filmmaking, word processing, marketing, travel and tourism and more.

Or, take a new look at the world around you in courses such as *Great Exhibitions in New York*, *Jazz Greats/ Great Jazz*, *The Arts in the '80's*, *Mostly Mozart* and *Spotlight on World Crisis*.

Spend one Saturday improving your business writing skills. Or spend seven evenings speaking Japanese—or one of ten other foreign languages.

Don't let this summer slip by without making the most of it. Send for our free bulletin now.

Mail the coupon.

Or call (212) 505-0467.

NEW YORK UNIVERSITY

A PRIVATE UNIVERSITY IN THE PUBLIC SERVICE

School of Continuing Education
New York University
126 Shimkin Hall
New York, New York 10003
(212) 505-0467

Yes, I'd like to get the most out of my summer. Please send me your free summer bulletin.

Name _____

Address _____

City _____ State _____ Zip _____

New York University is an affirmative action/equal opportunity institution.
SCE accepts VISA® and MasterCard®.

NYM59

Dance/Tobi Tobias

ROYAL CAPRICES

"...MacMillan was banal and Tetley execrable. The Royal Ballet's success belonged to Ashton—and to the dancers. . ."

"I FEEL THAT I'M BACK WHERE I BELONG," Frederick Ashton said in a rare curtain speech, during the Royal Ballet's one-week stand at the Metropolitan Opera House. If New York's response to the company's visits has been avid since the first in 1949, it is largely because of Ashton's choreography, which gives the troupe its distinguished profile.

For the 1983 New York engagement—part of the "Britain Salutes New York" revels—Ashton devised a new work for Antoinette Sibley and Anthony Dowell, the celebrated partnership he helped to foster. *Varii Capricci*, to a group of William Walton bagatelles, is that afternoon of a faun again, but with a delicious difference. In the original Nijinsky ballet, a sensual, indolent creature, lolling under a summer sun, is aroused by a passing nymph; after a duet that is all foreplay, the imperturbably chaste apparition vanishes, leaving the faun to pleasure himself with a veil she's forgotten.

Ashton's flaming sun, in David Hockney's décor, shines over the exotic palms and the luscious blue swimming pool of Walton's villa on the Mediterranean isle of Ischia. Sibley, a sophisticated belle, idles languorously on a chaise longue until Dowell bursts on the scene, got up as an outrageous young punk, narcissistically smoothing his black pompadour. Sibley manages to divest the fellow of the shades that veil his eyes, yet she can't get much further with him, he's so cool and self-involved. A small chorus—the nymph's chums?—intrudes briefly, then their duet resumes, but in the end the provocative stranger disappears as unexpectedly as he came. Sibley consoles herself by playing with the sunglasses he's left behind. These being contemporary times, however, he returns to reclaim them, dropping a kiss on her neck before swaggering off for good. As the curtain falls, Sibley's body quivers, not with self-induced passion, but with laughter.

The chorus of four pert girls and four high-flying boys has only a perfunctory role. Garishly costumed by Ossie Clark

like a cross between Greek demigods and a pack of Riviera rats, they do little more than give the principals time to catch their breath. It's the duet that's the ballet's *raison d'être*; happily, it is top-drawer Ashton. It capitalizes on the harmony between Dowell's and Sibley's bodies, their impetuous energy, and their subtle musicality. It gives a new look to an inventory of Ashton conceits: the double-profile stances; the sweet, willful twistings and twinings; the lifts that float the woman, feet throbbing,

reography in the picturesque-writhing mode, done this time to Benjamin Britten's *Serenade* for Tenor Solo, Horn, and Strings and *Sinfonia da Requiem*.

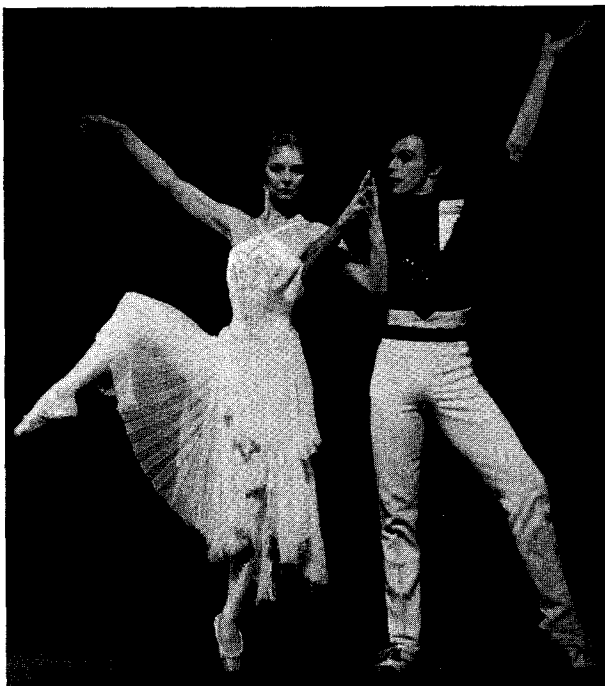
The participants are two main couples, two additional men who act like instigating spirits, and a twelve-pair populace. Since everyone's sauced into the usual glossy unitards, it's hard to keep track of who's who, but one thing is certain: Their troubles, which seem to be war, sex, and death, clearly outweigh their joys—as is the case with their unfortunate viewers.

The worst was to come, with Kenneth MacMillan's evening-length *Mayerling*. Apparently MacMillan's appetite for death as the bedfellow of lust was not sated by the lurid *Isadora* he offered us last time. Nor has he tired of the mock-cinematic treatment of historical gossip.

In *Mayerling* he gives us the dirty tale of the double suicide of Crown Prince Rudolf of Austria-Hungary and young Mary Vetsera, against a background of court intrigues. That much of the material is entirely unsuited to dance is only part of the problem. The dramatic relationships are dreadfully unclear: Does Rudolf actually want to bed his haughty mama? Why is Mary introduced as a fresh-faced child if she's about to call on Rudolf wearing a black negligee under her coat? Half the characters make sense only if you study the 1,300-word historical note in the

program, and, on the occasions that dancing is forced into the tedious, gloomy proceedings, the choreography is scandalously banal.

David Wall is ineffectual as the anti-hero (the role needs a Nureyev), Lesley Collier too sanitized a personality to convince us she's into skulls and pistols as sexual aids. Only Merle Park—as the glamorous, scheming Countess Larisch—has any theatrical depth. The rest of the large cast make the best they can of an ungrateful job. John Lanchbery arranged the pastiche of Liszt; Nicholas Georgiadis obliged with his standard design scheme—understated ostentation in a bronzy palette.



Top-drawer Ashton: Sibley and Dowell in *Varii Capricci*.

through the air. It reduces the pair who were once a sublime Titania and Oberon to worldly, ironic caricatures—and manages to add to their luster.

The first of the season's two programs framed the new piece with two other Ashton works: the poignant, and quintessentially English, *Enigma Variations*, which is a masterwork, and *Voices of Spring*—a trifle only, but marked by the choreographer's charm and sly wit. What followed, a blockbuster by Glen Tetley, was so execrable as to make one long for an Ashton throwaway in its place. Seen one Tetley and you've seen *Dances of Albion: Dark Night Glad Day*—50 endless minutes of monotonal cho-



"My customers deserve the best. That's why I've started serving the premium-quality brand, Taster's Choice® Decaffeinated."

—Vincent Sardi, owner of "Sardi's" of New York

A truly great restaurant attends to quality in every detail. That's why you'll find Taster's Choice® Decaffeinated 100% Freeze-Dried Coffee being served at more and more great restaurants. It's premium decaffeinated coffee, made using only natural decaffeimators from the coffee bean itself. It's your best coffee times.

DOES YOUR FAVORITE RESTAURANT SERVE TASTER'S CHOICE® DECAFFEINATED 100% FREEZE-DRIED COFFEE?
LET US KNOW, AND WE'LL SEND YOU FIVE FREE SERVINGS.

Name of restaurant _____

Address _____

Does it serve Taster's Choice Decaffeinated? _____

Yes ☐ No ☐ Don't Know ☐

City _____ State _____ Zip _____

Mail To:

Address _____

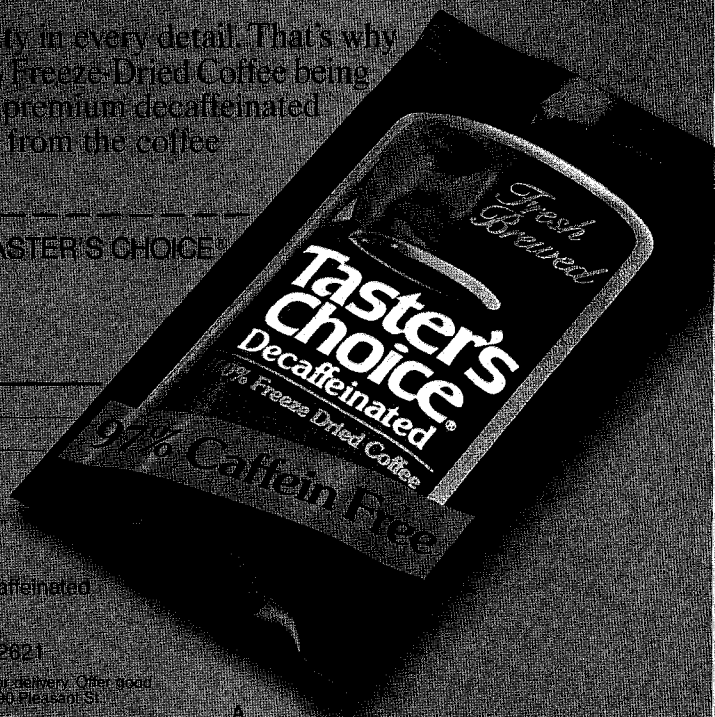
City _____

State _____

Zip _____

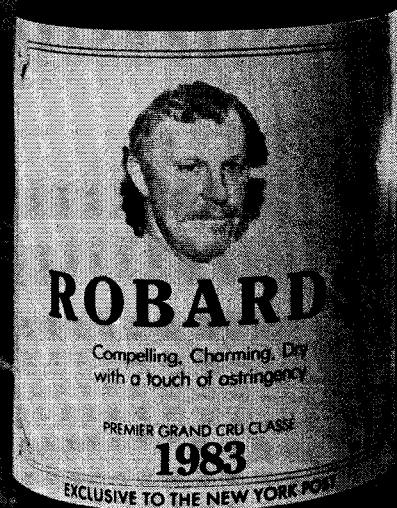
Mail To:
Taster's Choice Decaffeinated
Free-Sample Offer
P.O. Box 2621
Boston, MA 02277-2621

Offer good in the U.S. only. Limit one offer per family. Allow six to eight weeks for delivery. Offer good while supplies last. Some restrictions may apply. Tax and shipping charges extra. ©1983 The Nestlé Co., Inc.



©1983 The Nestlé Co., Inc.

*Just arrived
at the
NEW YORK POST*



A celebrated import...stimulating, friendly with a touch of astringency, and with a superlative nose for quality and great values, it's no surprise that former *New York Times* wine writer Terry Robards has a vast and loyal following among people who buy and enjoy fine wines and liqueurs.

Now he's joined the NEW YORK POST. Let Terry Robards be your wine guide every Wednesday.

NEW YORK POST

Courtesy Morrell & Company, New York

ONLY MAKE-BELIEVE

"...The couples in *Show Boat* don't look or act like real couples; the production is uneven; but—that score. . ."

MONTAIGNE SAID ABOUT POPE BONIFACE VIII that he allegedly entered office like a fox, behaved in it like a lion, and died like a dog. Much the same goes for Jerome Kern and Oscar Hammerstein II's *Show Boat* (1927), which begins craftily enough, deploys a series of gorgeous songs that take over the stage like a pride of lions through Act I and the start of Act II, then has the book go to pieces with the re-entry of Julie, allows the score to dwindle pitifully, and dies like a dog. The book of this pioneering musical (or liberated operetta), from a novel by Edna Ferber, was always a problem. About an early version, Flo Ziegfeld, its producer, remarked that it "has not got a chance except with critics but the public no, and I have stopped producing for critics and empty houses." When it first opened in Washington, it was almost four and a half hours long; at its New York premiere, it still lasted three hours and 40 minutes. Since then, it has been steadily fiddled with by directors and has now reached the stage where it makes the public ecstatic, but the critics no. Its second act features every kind of absurdity, inconsistency, mawkishness, and an unconscionable happy ending. We never even find out what happened to the noble, devoted Steve, or how the gallant Julie landed in this pickle of chronic pickledness.

But, of course, there are the songs, and few musicals (or operettas) can boast scores that score so often. There is even a nascent sense of integration between the songs and the story line. Moreover, as the plot covers some twenty years, the reprises assume incremental meaning as they issue from mouths grown older, mellower, perhaps even maturer. And the current revival, which originated at the Houston Grand Opera with its able music director, John DeMain (also responsible for the present *Porgy and Bess*), is musically most accomplished. Under Jack Everly's baton, the orchestra and the singing ensemble make the music surge and conquer.

Bruce Hubbard does magnifi-

cantly by "Ol' Man River," in a voice that has sheen throughout its register along with lightness and flexibility below the stave. His phrasing is elegant and his demeanor touching but not plaintive—a fine performance except for a pair of rather too stylish boots, which, however, must be blamed on the costumer. And Ron Raines, although a bit too delicate-looking for Gaylord Ravenal—a trifle more dainty than dashing—is handsome and appealing, and has a small but velvety, thoroughly ingratiating voice. And, as Queenie—though her butterball (or eight-ball) shape ill accords with the heroic handsomeness of her husband, Joe—Karla Burns has bounce, brassiness, and ample resonance.

Here, however, the good news ends. Sheryl Woods works hard on Magnolia, but, alas, it shows both vocally and histrionically. The voice, the smile, the characterization—everything is a mite overeager, edgy, pushed beyond easeful naturalness. As the comedy couple, Paige O'Hara and Paul Keith are adequate, but Avril Gentles is a stilted stock Parthy Ann Hawks. At that, she may be better than her stage husband, Donald O'Connor, who, when he isn't tap dancing (which he still does niftily), walks through the part of Cap'n Andy as

through alien territory. He is not the southern, warm, fatherly floating Santa Claus the part calls for, and he seems totally out of place and period. Equally disappointing is Lonette McKee as Julie, for whom (within my memory) Carol Bruce and even Ava Gardner did incomparably more. Though handsome, Miss McKee is gawky and sings without true feeling, and doesn't even put the interesting break in her voice to good, funky use. Her acting is execrable, and her final, tragic exit downright risible.

Michael Kahn, the director, has not made any of the couples in *Show Boat* look and act like real couples, although that may be the least of his lapses. He seems to have no gift for this sort of material, and the musical numbers get staging (as opposed to choreography) that is both obvious and dull; the pacing of the entire show is erratic, wavering, unable to build to the desired effects. I don't know whether it is his or DeMain's fault, but Ravenal's gambling ways have been almost completely excised ("Till Good Luck Comes My Way" is cut), so that the hero lacks that second, conflicting passion meant to spin the plot. And, almost always, there is lack of fluidity—like just looking at a filmstrip instead of running it through the projector.

To be sure, Kahn is not helped by Herbert Senn and Helen Pond's paltry sets, clearly designed for economy and folding up into a couple of trunks for easy touring. Old-fashioned without the patina of age, utilitarian without compensatory ingenuity, these sets are easily surpassed by Molly Maginnis's acceptable but less than inspired costumes and by Thomas Skelton's scintillating lighting that cannot, however, make indifferent scenery look different. Dorothy Danner's choreography displays commendable period sense, but is unlikely to set your heart dancing. Minor roles are played poorly, one or two even embarrassingly. But the ultimate offender is the sound system at the Uris Theater, which has singers sound like different people according to whether

Show-boat pair: Bruce Hubbard and Karla Burns.



Take your choice

A sampling of non-credit courses:

Adventures on a Shoestring, Mozart's Music, New York Art Scene, Painting, Watercolor, Drawing, Calligraphy, Pottery, Photography, Ernest Hemingway, Tennessee Williams, Conversational Spanish, English, Italian, How to Read the Financial Pages, Basic Investing, Municipal Bonds, Intro to Micro Computers, How to Program Micro Computers, Share Your Child's Interest in Computers, Swimming, Aerobics, Jazzercise, Yoga, Back Care, Speed Reading, Public Speaking, Vocabulary Development, English Grammar, Creative Writing, Dream Analysis, Divorce Workshop, Self-Hypnosis, Real Estate Qualifying Courses, Paralegal Studies, plus special programs for preschoolers and seniors

**this Summer at
Marymount
Manhattan
College**



221 E. 71 St., N.Y., N.Y. 10021

For information or a
brochure, phone 535-5400

PARADISE ON ICE

**The Hottest Musical
on Skates!**

**2 BIG SHOWS
NIGHTLY—**

9:30

&

11:30

MON.

THRU SAT.

NO COVER

2 DRINK MIN.

*In the LaRonde
Showlounge at*

**The
Sheraton Centre
New York**

SHERATON HOTELS & INNS, WORLDWIDE
1TH AVENUE AT 52ND ST. NEW YORK, N.Y. 10019 (212) 551-1000



“...*Total Abandon* is a sorry mess, the writing murky, the morals odious...”

they turn their heads to the right or to the left, and makes all sound seem to issue from a Bolivian tin mine.

So there you have it. If you yourself can supply enough gushy goodwill and teary nostalgia, you may be able to keep this *Show Boat* afloat; otherwise, even a few grains of skepticism may be enough of a sandbank to make it founder.

Total Abandon, BY LARRY ATLAS—TOTALLY abandon hope, ye who enter here! This is yet another example of that odious newish genre in which the madman is somehow superior to us, either because he is the victim of repressive society, or because his parents didn't love him enough, or because he has some passion, wisdom, or honesty the “normal” world lacks. The genre came to the fore with the much hailed movies *Morgan!* and *King of Hearts*, and peaked with the novel, play, and film *One Flew Over the Cuckoo's Nest*. But at least those works made their deplorable positions clear enough, and they had some sort of energy, wit, or (to invoke one of their criteria) passion. *Total Abandon*, for all its fitful thrashing about and moral speechifying, seethes with ugly confusion.

A simple man of the people, Lenny Keller, not much liked by other people, however, and misled by his unhappy father's teachings, has been abandoned by his wife. In some kind of frenzy that the author can only fuzzily and self-contradictorily describe, Lenny has killed his two-year-old son, Tom, in a particularly violent fashion explicitly evoked. Well, not quite killed; for a while, at Lenny's insistence, Tom is kept alive in a comatose travesty of existence, while his father fantasizes that he can be saved. Three men revolve around Keller: a psychiatrist, a doctor, a court-appointed defense lawyer. Only the first has any sympathy for Lenny; the other two merely stifle their loathing as best they can. Eventually, all three seem to shift their positions, though I can't tell you what actually happens—not so much because I want to protect the author's surprises (there aren't any) or your sensibilities as because the whole sorry mess is too murky for me to unscramble.

The writing is feeble and indulges in such pathetically dated trickery as the cross-fading of disparate speeches—which no author who wanted us to think along clearly would indulge in. Keller is, in the most simplistically dishonest way, made into an even mixture—one half sweetness, one half violence: He has performed the most shocking of crimes, but look how badly his father, his wife, the

world have treated him. And, finally, it is out of some frustrated, perverse but intense, love that he semi-unconsciously killed his child, and, as a similarly anti-heterosexual writer of far greater talent but doubtful understanding of the human soul has put it, each man kills the thing he loves. Actually, each man does not. I can't refrain from citing the monstrously meretricious ending: Lenny has asked that his dead child's clothes be brought to him in jail; as the lights dim, he clutches them to his breast and achingly exclaims, “That's my boy!”

I am afraid the playwright knows very little about human beings, not even that a doctor would not physically assault the hero. Under the circumstances, the four actors—Richard Dreyfuss, Clifton James, George N. Martin, and especially John Heard—do well indeed, though the same cannot be said for Jack Hofsis's fussily attitudinizing direction or Beverly Emmons's appallingly hammy lighting. It may come as a small surprise to you that initial funding for this child-loving venture came from Walt Disney Productions, and that one of its many producers proudly bills himself as the director of “the infamous *Moose Murders*.” There evidently are playwrights who confound right with wrong, and producers for whom infamy will do as nicely as fame.

TWO WOMEN AUTHORS, MARY GALLAGHER and Ara Watson, have given us three plays for two actresses in a triple bill, *Win/Lose/Draw*, currently played by Lynn Milgrim and Christine Estabrook. The first playlet, *Little Miss Fresno*, by both authors, is a rather faded vignette about two stage mothers pretending to sympathize with each other as they watch their respective prodigies compete, but who, underneath, are ready to scratch, claw, and kill for them. *Final Placement*, by Miss Watson, is a tedious piece about a rural mother guilty of child abuse being perhaps no worse than the prim, bourgeois social worker who deprives her of her child—a work, in milder form, not unlike *Total Abandon*. In *Chocolate Cake*, by Miss Gallagher, two very different women with antithetical lives are briefly united, in a hotel room, by their secret passion for gorging themselves, preferably on the most fattening foods. Though neither woman makes full psychological sense, and though the ending is a patent cop-out, there is genuine skill and merri-ment here, and the two actresses do better, because their unsubtle technique (like that of the director, Amy Saltz) fares better in broad farce.

SALES & BARGAINS

BY LEONORE FLEISCHER

Lingerie

THIS PRETTY LITTLE SOHO SHOP HAS PUT a selection of its all-silk and all-cotton lingerie on sale at 40-50 percent off. Sizes are P-L (4-12), and everything is designed by the owner, Donna Giambrone. Silk gowns, were \$150, now \$88; teddies, were \$130, now \$78; cotton robes, were \$150, now \$75; also, a selection of one-of-a-kind pieces similarly discounted. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Le Boudoir Giambrone*, 60 Wooster St. (966-5332); Thurs.-Sun. 1-7 p.m.; 5/5-8 only.

Planters

YOU'LL FIND TERRA-COTTA PLANTERS, urns, pedestals, and window boxes, all imported from Italy, ceramic pots from California, and baskets from China on sale here. Most pieces are slightly damaged and are now 50-75 percent off the retail prices. A 4-in. pot costs a dime; large urns, retail \$1,000, are here \$500 or less; and there's a huge selection in every size and shape of planter. Cash-and-carry only; all sales final. *Earthly Delights*, 56 Sand St., Staten Island (447-2728); Sat. 9 a.m.-5 p.m. By car: From the ferry, turn left onto Bay St. and after one mile turn right onto Sand St. From the Verrazano-Narrows Bridge, turn left onto Bay St. and continue two miles before turning left onto Sand St. Sale 5/7 and 14 only.

Workshop Sale

CLAUDIA SHWIDE'S DINNERWARE designs will soon be mass-produced by Toscano, and she will continue her handmade pottery pieces only with very expensive custom work for Bendel's. This may be your last chance to buy her overruns, seconds, and miscellaneous pieces from her old collections at wholesale prices and below, depending on condition. You can mix and match and even come up with an entire dinner set. Perfect espresso cups, retail \$12 each, here \$5 (imperfections can run as low as 50 cents and still be quite usable); terracotta mugs and pink and yellow teacups, retail \$16 each, here \$3-\$5; little French baskets, retail \$30, here \$10; red buckets for flowers, kitchen utensils, and so on, retail \$70, here \$20; and more. There will

DO NOT PHONE. Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.

also be lots of things at \$10 and under, including "beauty pots" for cotton balls. Checks accepted; no credit cards; all sales final. *Claudia Shwide Designs*, 262 Mott St. (925-0673); Fri. and Sat. noon-5 p.m.; 5/6 and 7 only.

Warehouse Sale

CONTEMPORARY FURNISHINGS FOR home or office, top of the line, are on sale at this warehouse for two days only; the merchandise is usually available only through architects and decorators. Floor samples and damaged, discounted, or overstocked merchandise are priced according to condition. All the prices given below are for "good" seconds: Prague bentwood armchair with natural finish and cane seat and back, list \$188, here \$90; Nelson II laminated-oak stacking side chair, list \$288, here \$125; Rhodes chrome-and-leather side chair, list \$316, here \$150; Classic cane armchair, list \$400, here \$115; Eileen Gray cigarette table, in brass, list \$416, here \$180, in chrome, list \$344, here \$130; Handkerchief fiberglass cocktail table, list \$392, here \$185; two-seater "Joe baseball glove" sofa, list \$4,304, here \$2,015; Coronado three-seater sofa in light brown, list \$2,312, here \$1,085; plus desks and many more things, all sold as is. Delivery can be arranged at additional cost. A.E., M.C., V., certified checks accepted; all sales final. *Stendig/B&B America Warehouse Annex*, 150 Fieldcrest Ave., Edison, N.J. (201-225-4100); Fri. 9 a.m.-8 p.m. and Sat. till 4 p.m. By car: Take N.J. Turnpike to Exit 10. After the tollbooth, stay to far right; take 514W; at the Ramada Inn, turn right into the "jug handle"; go to light; continue across 514 to Raritan Center Pkwy.; take first right onto Fieldcrest Ave. Warehouse is at rear of Air-O-Plastik building. Sale 5/6 and 7 only.

Plant Sale

THE SPRING SALE AT THE BROOKLYN Botanic Garden brings you loads of wonderful plants of all descriptions, for yard, patio, and windows. A few examples: African violets in heavy bloom, 4-in. pots, \$2.75; seven varieties of fuchsia, pots and hanging baskets, 75 cents-\$18.50; standard and hanging varieties of geranium, including Martha Washington and scented, 4- to 6-in. pots, \$1.75 and up; 4- to 5-ft. house trees, including *Ficus benjamina*, *Schefflera arboricola*, and more, 10-in. pots, \$16.50-\$22.50; topiary ivy in many different shapes, 6-in. pots, \$10.50; 4-in. pots of clivia, \$2.75;

Think Big!



Graduations, weddings, birthdays, memorable occasions deserve memorable gifts. Choose from our collection of more than 50 unique sculptures. To order or for a complete list, call or visit our Soho gallery. Open 7 days.

Think Big!
390 W. B'way
NYC 10012
212-925 7300

Outside NYC call toll-free 1-800 221 7019

- Unable to lose weight, despite adherence to a diet?
- Experience frequent sore throats, chronic cough or frequent respiratory infections?
- Recurrent sinusitis, runny or stuffy nose, and itchy, watery eyes?
- Suffer from nausea, vomiting, diarrhea or constipation?
- Do you have symptoms of colitis?

ALLERGY TESTING BREAKTHROUGH

(Recently seen on "Straight Talk" & Bill Boggs "Midday Live" TV shows, plus other TV & radio programs.)

Food allergies or intolerances may frequently be responsible for these symptoms. With one brand new, simple blood test we can find out if you are allergic to more than 175 different foods, making old-fashion scratch testing medieval. We can provide you with an individualized rotary diet. For information about this important new test, call:

Stuart M. Berger, M.D., M.P.H.
(212)486-1590



Living Sculpture...

Terrestris, Manhattan's own rooftop Botanical Garden, carries an extensive selection of over 70 varieties of "living sculptures," each specifically chosen with the New York environment in mind.

Hours: Daily 10-7.
Monday and Thursday 10-9.
Major credit cards accepted.

The New Terrestris®

Specialists for indoor plants that survive.
409 East 60th St. 758-8181

READ THE CINEMA COLLECTORS BOOK

in love

**NOT JUST
A ROMANCE
...AN OBSESSION!**

BEGINS FRIDAY, MAY 6TH AT THE

GOLDEN'S **GRAND** CINEMA
ON 13th ST. BET. 5th & 6th AVES. 255-8800

GOLDEN'S **OLYMPIA**
B'WAY AT 107th STREET 865-8128

tomatoes and herbs, including rosemary, thyme, sage, marjoram, and mint, 75 cents and \$1; hanging baskets, many in bloom, including asparagus and Boston ferns, spider, rare begonias, impatiens, miniature roses, and many more, 6-, 8-, and 10-in. pots, \$4.50 and up; a large selection of bonsai (sold only once a year, at this sale), \$8-\$800; pre-bonsai material, including flowering leptospermum, \$4; orchids and bromeliads, \$3 and up; a large selection of perennial plants for terraces and backyards, 4-in. pots, 75 cents and \$1.25, 6-in. pots, \$2; a large variety of extra-full houseplants, 4½-in. pots, \$2; starter plants of miniature cyclamen, Rieger begonias, New Guinea impatiens, 2½-in. pots, 75 cents and \$1. Checks accepted; no credit cards; all sales final. *Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn (622-4433); Wed. 11 a.m.-7 p.m. and Thurs. till 3 p.m. By subway: Take D or M train to Prospect Park, or 2 or 3 train to Eastern Pkwy./Brooklyn Museum. Sale 5/4 and 5 only.*

Coffee and Tea

THIS FAMILY-OWNED COFFEE-ROASTING firm in Brooklyn normally ships out nothing under 4 lb., but for the month of May only, you may order as little as 1 lb. of tea or custom-blended coffee, fresh roasted daily and ground to your order, shipped promptly by U.P.S. in the continental United States only. There are 43 blends of coffee available, but these are the most popular: American light roast, \$2.79 a lb.; dark espresso, \$2.99 a lb.; French dark roast, \$3.99 a lb.; Viennese, \$2.95 a lb.; Colombian Swiss chocolate, \$4.79 a lb.; Copenhagen, \$3.89 a lb.; Jamaica-style, \$3.99 a lb.; Kenya AA, \$4.59 a lb.; Kona, \$3.89 a lb.; mocha Java, \$3.89 a lb.; water-process decaffeinated Colombian light, \$6.39 a lb.; decaf Colombian dark, \$6.79 a lb. Specify desired grind or whether you want whole beans. Complete tea brochure is available on request, featuring Twinings and Celestial Seasonings. Bulk teas are packed in ¼-lb., ½-lb., and 1-lb. airtight bags. A few examples (prices are for ¼ lb.): almond, \$1.89; black currant, \$1.89; Earl Grey, \$1.89; fancy Darjeeling, \$2.29; Irish breakfast, \$1.89; oolong, \$1.89. Twinings 4-oz. tins include Ceylon breakfast, \$2.09; Darjeeling, \$2.19; Earl Grey, \$1.99; English breakfast, \$1.99; Lapsang souchong, \$2.19. Minimum order for tea is 1 lb. (less when combined with coffee order). For shipping and handling, add 75 cents for 1-lb. orders of either tea or coffee; for 2 lb. add \$1.40; 3 lb. and up shipped postage-free during May only. Brochures sent on request with or without order. No credit cards; orders to be pre-paid by check or money order only; exchanges possible. *D'Amico Foods, 309 Court St., Brooklyn, N.Y.*

11231 (875-5403); Mon.-Sat. 10 a.m.-7 p.m.; through 5/31.

Puppy Love

THERE'S KITTEN LOVE TOO, AT THE Elmsford Shelter of the Central Westchester Humane Society, and you'll find many adult cats and dogs available for adoption. At this writing, there's an English setter, a butterscotch cocker spaniel, several toy poodles, some shepherds, a Lhasa Apso, a Siamese cat, a Persian cat, and, of course, beautiful mixes, many house-trained. A nominal, tax-deductible donation is required, but that covers inoculations, a free vet exam, free neutering, and even free counseling to match you with your pet. The cost is \$25 for male cats, \$30 for female, \$30 for male dogs, and \$35 for female, with a small additional charge for purebreds. If the shelter doesn't have what you want, you can leave an order for it. When adopting, you must show identification with your address, and sign a contract stating that if the pet doesn't work out in its new home, it will be returned to the shelter. Checks accepted; no credit cards; exchanges are possible within six months; a refund will be given within a week. *Elmsford Animal Shelter, South Saw Mill River Rd. (Rte. 9A South), Elmsford, N.Y. (914-592-7362); seven days a week 11 a.m.-5 p.m. By car: Take Major Deegan Pkwy. to N.Y. State Thwy. (Rte. 87) or Henry Hudson Pkwy. north to Saw Mill River Pkwy. to the Elmsford exit (Rte. 119); make a right and go one block to the light; make a right turn onto Rte. 9A and go one-third of a mile; animal shelter is on your left.*

Studio Sale

FIVE OF THIS GALLERY ARTIST'S PLAQUE designs have been chosen by Towle-Sigma for international distribution, and her work is often in a very famous mail-order catalogue. For three days only, you can buy a large selection of her works at wholesale prices or below, depending on condition. Wall plaques include designs of pet stores, hardware stores, dairy and candy stores, butcher shops, patisseries, and so on, here \$15-\$150; city- and country-house portraits, here \$50-\$200; adorable cats, \$15-\$75; bird or cat candelabras, \$10-\$20; large bird candelabras, \$40 and \$75; animal or fruit miniatures in little ceramic baskets, \$5-\$15; cats lolling on beds, \$40; landmark-house portraits, \$50-\$250; mirrors, \$15-\$50; ceramic clocks, \$20-\$60; sculptured animals, \$5-\$75; and more, all suitable for Mother's Day. Checks accepted; no credit cards; all sales final. *Bess Schuyler Ceramics, 246 West 16th St. (255-4611); Thurs. 5-9 p.m., Sat. 10 a.m.-6 p.m., and Sun. noon-6 p.m.; 5/5, 7, and 8 only.*

reborn maternity SUMMER? SALE! 20% OFF* EVERYTHING.

THROUGH MAY 30TH WITH THIS AD ONLY.

reborn...the Tri-State's largest discounter
of better maternity clothing
is proud to present the most fabulous
selection of Spring-Summer
maternity fashions anywhere!

FEATURING SUCH DESIGNER NAMES AS:

Jane Schaffhausen of Belle France • Sasson
Evelyn De Jonge • Fran Kiernan for Jeanette
Great Times • Regina Kravitz • Sternmade
M.H. Fine & Company • Cynthia Gregg

*Off our regularly discounted prices—NO OTHER SALES APPLY
One coupon per customer only.

Visa, MasterCard, AmEx. Open 7 Days except Paramus.
Call individual store for specific hours.

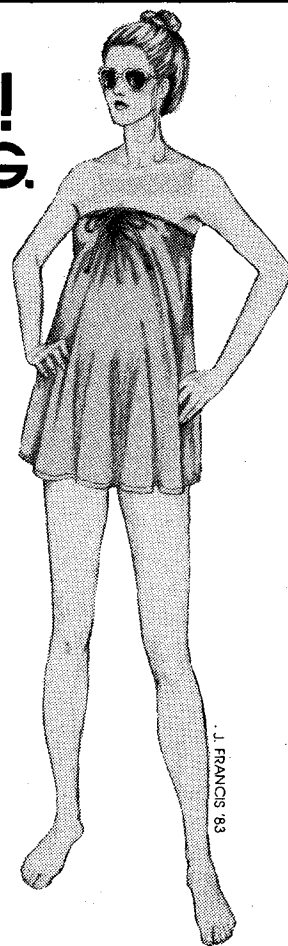
Send \$4 to NYC store for Spring-Summer color catalog.

NOW 8 GREAT LOCATIONS

N.Y. 82ND ST & THIRD AVE. • MANHATTAN • 212-737-8817
215 EAST POST ROAD • WHITE PLAINS • 914-948-3914
1699 NORTHERN BLVD. • MANHASSET • 516-365-7259
602 CENTRAL AVE • CEDARHURST • 516-569-5588
315 ROUTE 110 • HUNTINGTON • 516-421-2655
N.J. 300 ROUTE 17, NORTH • PARAMUS • 201-265-9596
163 S. LIVINGSTON AVE • LIVINGSTON • 201-994-4483
CONN. 1098 POST ROAD EAST • WESTPORT • 203-226-3115

reborn MATERNITY

NYM



J. FRANCIS '83

New York's Most Exciting Put-On

Put your hands on the hottest
cover-up in town... the 100%
cotton, high quality, original
New York t-shirt in vivid
red with a white logo.

Don't be fooled
by out-of-town
imitations. Send
the coupon
below today.



Photo: Wendy Barrows

New York T-shirt, P.O. Box 548 5/9
Harrison, N.J. 07029

Please send me _____ shirt(s) at \$7.95 each
(includes \$1.00 for postage and handling) check
or money order, no cash.

New York residents please include sales tax.
Allow 4-6 weeks for delivery.

Name _____

Address _____

City _____ State _____ Zip _____

_____ Sm. _____ Med. _____ Lg. _____ XLg.



Movies	94	Other Events	114
Theater	105	Restaurants	116
Art	108	Television	123
Music		Radio	128
& Dance	111	Nightlife	129

A Complete Entertainment Guide for the Week Beginning May 4

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru May 3: New Image Makers. Opening May 4: "All By Myself." #2—Thru May 5: "Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles." Beg. May 6: "Tokyo Story."
3. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru May 5: "1990, The Bronx Warriors." "The Deadly Spawn." Beg. May 6: "Mausoleum."
4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. "Britannia Hospital." **AGEE ROOM**—The Best of Warner Brothers Cartoons: 1947-58.
6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—"Out of the Blue." #2—"Querelle."
7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. "The Hunger."
9. **ART**—8th St. E. of University Pl. 473-7014. "Valley Girl."
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. May 2: "The Phantom of Liberty"; "The Discreet Charm of the Bourgeoisie." May 3: "Poppy"; "The Man on the Flying Trapeze." May 4: "The Cat and the Canary"; "The Old Dark House." May 5: "To Have and Have Not"; "Dark Passage." May 6-7: "All About Eve"; "Sunset Boulevard." May 8: "Modern Times"; "City Lights."
11. **ST. MARK'S CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Apr. 2: "Frances"; "Personals." May 3-5: "Without a Trace"; "The Chosen."
13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. May 2-3: "Close Encounters of the Third Kind"; "Invasion of the Body Snatchers (1956)." May 4-5: "Cat People (1982)"; "Nosferatu, The Vampire (1979)." May 6-7: "Barbarella"; "Flesh Gordon." May 8: "The Last Waltz."
14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—Thru May 5: "Starstruck." #2—Thru May 5: "Sophie's Choice."
16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—"Tender Mercies." #2—"Monty Python's The Meaning of Life." #3—Thru May 5: "The Year of Living Dangerously." Beg. May 6: "In Love." #4—"Monty Python's The Meaning of Life."

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. "Something Wicked This Way Comes."
21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. Tent.: "The Gift."
22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. "Local Hero."
23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. Tent.: "The King of Comedy."
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—"Tootsie." #2—"Valley Girl." #3—"Flashdance."

43rd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—"Valley Girl." #2—"Something Wicked This Way Comes."
31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. "Flashdance."
32. **CRITERION CENTER**—B'way nr. 45th St. 582-1795. #1—Thru May 5: "Max Dugan Returns." Beg. May 6: "Porky's." #2—"The Outsiders." #3—"Bad Boys." #4—"The Sword and the Sorcerer." #5—"Caligula." #6—Thru May 5: "High Road to China." Beg. May 6: "Max Dugan Returns."
33. **LOEWS STATE**—B'way nr. 45th St. 582-5060. #1—"Lone Wolf McQuade." #2—582-5070. "Raiders of the Lost Ark."
35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. "48 Hrs."
36. **MOVELAND**—B'way nr. 47th St. 757-8320. "E.T., the Extra-Terrestrial."
37. **RKO CINERAMA TWIN**—B'way nr. 47th St. 975-8366. #1—"The Hunger." #2—975-8369. Thru May 5: "The Evil Dead." Beg. May 6: "Rocky III."
38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. "The King of Comedy." **EMBASSY 3**—"Curtains." **EMBASSY 4**—"An Officer and a Gentleman."
39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—May 2: "One Flew Over the Cuckoo's Nest"; "The Shining." May 3-4: "Come Back Little Sheba"; "The Rose Tattoo." May 5-7: "Chariots of Fire"; "Personal Best." May 8: "King of Hearts"; "Harold and Maude."
41. **UA RIVOLI TWIN**—B'way nr. 49th St. 247-1633. #1—Thru May 5: "Monty Python's The Meaning of Life." #2—Thru May 5: "1990, the Bronx Warriors."
42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. "Spring Break."
44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. "Tender Mercies."
45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. "Gandhi."
46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. Thru May 5: "The Hunger."
47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. "Dirty Dishes."

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. "The Flight of the Eagle."

51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. Thru May 5: "Jour de Fête." Beg. May 6: "Mon Oncle."

54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. "Max Dugan Returns."

55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. "Invitation au Voyage."

56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. "La Traviata."

57. **D.W. GRIFFITH**—59th St. nr. Second Ave. 563-6102. Thru May 5: "Tender Mercies." Opening May 6: "The White Rose."

58. **MANHATTAN**—59th St. bet. Second & Third Aves. 935-6420. #1—"Querelle." #2—"Sophie's Choice."

60. **BARONET**—Third Ave. nr. 59th St. 355-1663. Tent.: "To Begin Again." **CORONET**—"Baby, It's You."

61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. "Alfino and the Condor."

62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. "Exposed." **CINEMA II**—753-0774. "Betrayal."

61st Street & Above East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—Thru May 5: "Monty Python's The Meaning of Life." #2—832-2720. Thru May 5: "1990, the Bronx Warriors."

71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. "Local Hero."

72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—"Tootsie." #2—"The Ruling Class."

73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. "Say Amen, Somebody."

74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. "Man, Woman and Child."

76. **72ND STREET EAST**—Nr. First Ave. 288-9304. Thru May 4: "Frances." Beg. May 5: "Routes of Exile."

78. **UA EAST**—First Ave. at 85th St. 249-5100. Thru May 5: "Something Wicked This Way Comes."

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—"Flashdance." #2—427-1332. "Lone Wolf McQuade."

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. "Monty Python's The Meaning of Life."

83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—"Valley Girl." #2—"The Hunger."

61st Street & Above West Side

85. **PARAMOUNT**—B'way at 61st St. 247-5070. "Tootsie."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Angelo My Love." #2—"La Nuit de Varennes." #3—"The Night of the Shooting Stars."
88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Querelle." #2—"Diva."
89. REGENCY—B'way nr. 67th St. 724-3700. May 2: "You Can't Take It With You"; "Boys Town." May 3-4: "Gone With the Wind." May 5-7: "Rebecca"; "How Green Was My Valley." May 8: "Mrs. Miniver"; "Casablanca."
90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Waiting for Gavrilo" #2—"Lianna."
92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Tender Mercies." #2—"The King of Comedy." #3—"Something Wicked This Way Comes." #4—"The Hunger."
93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—Thru May 5: "Britannia Hospital." #2—Thru May 5: "Local Hero."
95. THALIA—95th St. W. of B'way. 222-3370. May 2: "Dr. Glas"; "Daguerreotypes." May 3: "Swing Time"; "Flying Down to Rio." May 4: "The Dark Mirror"; "Uncle Harry." May 5: "Fata Morgana"; "Even Dwarfs Started Small." May 6-7: "The Sandglass"; "A Wedding." May 8: "Sylvia Scarlett"; "Turnabout."
96. METRO CINEMA—B'way nr. 99th St. 222-1200. May 2: "The Lady Eve"; "The Palm Beach Story." May 3: "Oblomov." May 4: "Voyage en Douce"; "Loulou." May 5: "Charade"; "To Catch a Thief." May 6: "Foreign Correspondent"; "The Man Who Knew Too Much (1934)." May 7: "Juliet of the Spirits"; "La Strada." May 8: "Amarcord"; "The White Sheik."
97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Monty Python's The Meaning of Life." #2—"Something Wicked This Way Comes." #3—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "In Love." #4—"Valley Girl."
99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Apr. 5: "1990, the Bronx Warriors." "The Deadly Spawn." Beg. Apr. 6: "Mausoleum."

Museums, Societies, Etc.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. \$3; members \$2. May 6, 8 p.m.: Films to Read. "Projection Instructions" (1976) by Morgan Fisher, "Secondary Currents" (1982) by Peter Rose, "So Is This" (1982) by Michael Snow, "One Day Franz Brought Me to His House" (1982) by Ernest Marrero, Susan Kouguell. May 7, 8 p.m.: Early Soviet Silents "Salt for Svanetia" (1930) by Mikhail Kalatozov, "Turksib" (1929) by Victor Turin; 11 p.m.: "Written on the Wind" (1956) by Douglas Sirk, with Lauren Bacall. Apr. 8, 8 p.m.: "The Whole Shebang" (1982) by Ken Jacobs.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. \$2.50; students & senior citizens \$2; members free. May 4, 1, 3-15, 6, 8:30 p.m.: "La Guerre des Polices" (1979) by Robin Davis. In French, Eng. subtitles.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. \$4; members, students & senior citizens \$3. May 4, 7:30 p.m.: (adm. \$8, members \$5) "Twenty-four Eyes" (1954) by Keisuke Kinoshita. May 6, 7:30 p.m.: "This is Noriko" (1981) by Zenzo Matsuyama. May 7, 2 p.m.: "The Twilight Years" (1973) by Shiro Toyoda. May 8, 2 p.m.: "Horses" (1941) by Kajiro Yamamoto. All in Japanese, Eng. subtitles.

LEHMAN COLLEGE—Center for the Performing Arts, Bedford Park Boulevard West, Bronx. 960-8532. Adm. free. Bronx Film Focus/83. May 4, 1 p.m.: "Bloodbrothers" by Richard Price, who will deliver a lecture preceding the film.

MANHATTAN LABORATORY MUSEUM—314 W. 54th St. btwn. 8th and 9th Aves. 765-5904. Adm. \$3, \$2.50 for members, seniors and students. Films for Adults About Time—Beg. May 3, 8 p.m.: Selections concerning Natural and Psychological Clocks—"Evolution" (1971 Academy Award nominee), "Time Piece" by Jim Henson, "Everybody Rides the Carousel", "Mystery of Time", "Motion and Time", "Profile of a Desert."

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Sug. contrib. \$3, members \$2. May 4, 2:30 p.m.: "King Lear" (1983) by and with Laurence Olivier.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Video

ENTERTAINMENT FROM UNIVERSAL AN MCA COMPANY

Ladies and Gentlemen, Friends and Lovers,
Mothers, Brothers, High-Lives and Low-Lives,
In-Laws and Outlaws...

THE DOCTOR WILL
SEE YOU NOW!

DAN AYKROYD is
DOCTOR DETROIT



A UNIVERSAL PICTURE SOUNDTRACK AVAILABLE ON BACKSTREET RECORDS AND CASSETTES
© 1982 UNIVERSAL CITY STUDIOS, INC.

STARTS FRI. MAY 6TH

"HAVE YOU BEEN GROSSED OUT BY
AMERICA'S #1 COMEDY HIT?"

"SEX.
SACRILEGE.
SCATOLOGY...
AN EXHILARATING
EXPERIENCE!"
TIME MAGAZINE

MONTY PYTHON'S THE
MEANING
OF LIFE



A UNIVERSAL PICTURE

Read the book THE GROUSE PRESS

DOLBY STEREO
IN SELECTED THEATRES

Soundtrack Available on MCA Records & Cassettes

"'La Traviata'...a personal
triumph for director Zeffirelli.

It's not to be missed.

Teresa Stratas gives an acting
performance of breathtaking intensity...
she's as riveting to watch as to listen to."

New York Times

A FRANCO ZEFFIRELLI FILM

GIUNTI VERDI
La Traviata

A UNIVERSAL CLASSIC
© 1982 ACCENT FILMS B.V. ALL RIGHTS RESERVED

Exclusive Engagement
Now At



5th Avenue & 58th Street
MU 8-2013

CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

USED FUR MIRACLES ON 3RD AVE.



The finest collection anywhere — thousands of beautiful nearly new furs — Mink, Sable, Fox, Lynx. Coats, Jackets, Stoles.

All furs available at a small fraction of their original cost. We sell, buy, trade.
SEE FOR YOURSELF.

NEW YORKER FUR THRIFT SHOP

822 Third Ave., N.Y., N.Y. 10022
(212) 355-5090



Tonight dine 43 stories

TOP above New York
OF THE **PARK** Complete Dinners from
RESTAURANT **\$16.95 No Extras.**
Cocktail lounge open til after midnight.
RESERVATIONS 333-3800

On Top of the Gulf & Western Building, 60th Street and Central Park West.
(3 Blocks South of Lincoln Center and 5 minutes from all Broadway theatres)

AGORA

87th Street and 3rd Avenue.
Restaurant, Cafe & Ice Cream Parlour 369-6983.
Men's & Women's Boutique 860-3425
Continental Breakfast Weekdays. Brunch Sat. & Sun.
Entertainment daily. Open till quite late.

**Atlantic City's
Great Seafood
Experience!**



Knife & Fork Inn
ATLANTIC & PACIFIC AVENUES

37 St
Hideaway
Restaurant
32 W. 37 Street
Fine Italian • Continental Cuisine
Dancing & Entertainment Nightly
Reservations 212/947-8940 - 1

MOVIES

Viewpoints—May 2, 6 p.m.: "Screen-Memory" by Thierry Kuntzel. What's Happening Film Series—May 3, 6 p.m.: "Facing the Big Cats" (1982) by Marc Christopher Falcone, "Citizen Carney" (1980) by Walter Thomas, David Nugent. Salute to British National Film Archive—May 2, 2:30 p.m.: "The Art of Advertising: British Cinema Advertising, 1897-1950" (a compilation). May 3, 2:30 p.m.: "The Lodger: A Story of the London Fog" (silent, 1926) by Alfred Hitchcock. May 5, 2:30 p.m.: "Millions Like Us" (1943) by Frank Launder, Sidney Gilliat; 6 p.m.: "First a Girl" (1935) by Victor Saville. May 6, 2:30 p.m.: "Henry V" (1944) by Laurence Olivier; 6 p.m.: "Laburnum Grove" (1936) by Carol Reed. May 7, 12 noon: "The Funeral of Queen Victoria" (1901) by R.W. Paul, "Rescued by Rover" (1905), "The Airship Destroyer" (1909) by Charles Urban, "Tatters: a Tale of the Slums" (1911) by A.E. Coleby, "Daydreams" (1928), "Blue Bottles" (1928) by Ivor Montagu; 2:30 p.m.: "Rembrandt" (1936) by Alexander Korda; 5 p.m.: "They Drive by Night" (1939) by Arthur Woods. May 8, 2:30 p.m.: "Seven Days to Noon" (1950) by John Boulting; 5 p.m.: "No Funny Business" (1951/1933) by John Stafford, Victor Hanbury.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. \$3.50; members \$2; senior citizens & children \$1.50. May 3, 8 p.m.: "Look Back in Anger" (1959) by Tony Richardson. May 4-8 (call for times): "Fitzcarraldo" (1982) by Werner Herzog. In German, Eng. subtitles. May 6, 7:30 p.m.: "La Marseillaise" (1937) by Jean Renoir. In French, Eng. subtitles. Eng. subtitles.

NEW YORK CITY LABOR FILM CLUB—NYU Main Building, Rm. 703, 100 Washington Square East 677-3900 Adm. free. May 3, 7:45 p.m.: "Tighten Your Belts, Bite the Bullet" examines NYC's 1976 fiscal crisis. Joe Conason of the Village Voice will comment. will comment. At District Council 37, 125 Barclay St., Rms. 1&2—May 6, 6:45 p.m.: "Nine to Five" with Jane Fonda, Dolly Parton, Lili Tomlin.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Sug. Don. \$2. May 6, 8 p.m.: "The Magic Flute" (1975) by Ingmar Bergman.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. \$4, members, students & senior citizens \$3. Beg. May 3, 6 p.m.: "Angel in the House" (1979) by Jane Jackson, "Crystal Gazing" (1982) by Peter Wollen, Laura Mulvey; 8 p.m.: "The Falls" (1980) by Peter Greenaway. Free Public Service Program—(Fri.-Sun., 2 p.m.) Two films on Cambodia: "Year Zero: the Silent of Cambodia" (1979) by David Munro, "Beneath the Angkor: A Story of the Khmer Rouge" (1982) by Justin Ackerman.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Early .960s British Neorealism. May 7, 2 p.m.: "Billy Liar" (1963) by Jonh Schlesinger.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. \$3; students & senior citizens \$1.50; matinees \$2 all ages. May 7, 7, 9 p.m.: "Health" (1980) by Robert Altman.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Biennial Films. Daily, 1:15 p.m.: "Out of Hand" (1981) by Ericka Beckman, "Untitled" (1981) by Ernie Gehr; 3:15 p.m.: "Landscape and Desire" (1981) by Ken Kobland. Biennial Video. Seven Programs show daily, beginning at 11:30 a.m.

YM & YWHA—Washington Heights & Inwood Branch, 54 Nagle Ave. 427-6000, ext. 162. Adm. \$2.25, \$1.75 members. Apr. 18, 8:15 p.m.: "Night and Fog" (1955) by Alain Resnais; "Sighet, Sighet" (1964) by Harold Becker. May 8, 2 p.m.: "Yiddle With his Fiddle" (1937). In Yiddish, Eng. subtitles.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru May 5: "Flashdance." Beg. May 6: "Porky's." #2—Thru May 5: "Valley Girl." #3—Thru May 5: "1990, the Bronx Warriors." 102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Something Wicked This Way Comes." 103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"The Hunger." #2—Thru May 5: "The Evil Dead." Beg. May 6: "Mausoleum." 104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru May 5: "Flashdance." #2—Thru May 5: "The Hunger."

105. **DALE—W. 231st St. at B'way.** 884-5300 #1—"Valley Girl." #2—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Mausoleum." 109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"1990, the Bronx Warriors." #2—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Porky's." #3—Thru May 5: "Valley Girl." Beg. May 6: "Dr. Detroit." #4—"Something Wicked This Way Comes." 110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru May 5: "1990, the Bronx Warriors"; "The Deadly Spawn" Beg. Apr. 6: "Mausoleum." 111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322 #1—"Gandhi." #2—"Flashdance." 113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Gandhi." 114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Valley Girl." #2—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Rocky III." #3—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Dr. Detroit." 115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"Valley Girl." #2—Thru May 5: "The Eagle vs. the Silver Fox"; "Fist of the Golden Monkey." Beg. May 6: "Porky's." #3—Thru May 5: "The Hunger." Beg. May 6: "Treasure of Bruce Lee." #4—"The Evil Dead."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton** Pkwy. at 68th St. 238-4200. #1—"Something Wicked This Way Comes." #2—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Dr. Detroit." #3—"Valley Girl." #4—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Mausoleum." #5—"The Hunger." 202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave.** at 69th St. 748-4200. #1—"E.T., the Extra-Terrestrial." #2—"Lone Wolf McQuade." 203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Something Wicked This Way Comes." #2—Thru May 5: "The Sword and the Sorcerer." Beg. May 6: "Rocky III." 204. **BENSONHURST—HIGHWAY—Kings Hwy.** at W. 7th St. 339-1060. "Valley Girl." 205. **BENSONHURST—LOEWS ORIENTAL—** 86th St. at 18th Ave. 236-5001. #1—"Gandhi." #2—"Flashdance." 206. **BENSONHURST—MARBORO—Bay Pkwy.** at 69th St. 232-4000. #1—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Porky's." #2—"1990, the Bronx Warriors." #3—Thru May 5: "Max Dugan Returns." Beg. May 6: "Dr. Detroit." #4—"The Hunger." 208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "Sophie's Choice." 210. **BRIGHTON BEACH—OCEANA—Brighton** Beach Ave. at Coney Island Ave. 743-4333. #1—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Dr. Detroit." #2—"Valley Girl." #3—Thru May 5: "1990, the Bronx Warriors." Beg. May 6 (tent): "Porky's." #4—"Flashdance." 211. **BROOKLYN HEIGHTS—CINEMA—Henry** St. at Orange. 596-7070. #1—Thru May 5: "Sophie's Choice." Beg. May 6: "Local Hero." #2—"Betrayal." 212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd** St. 251-0700. #1—Thru May 5: "Monty Python's The Meaning of Life." #2—Thru May 5: "Valley Girl." #3—"The Hunger." 213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru May 5: "Monty Python's The Meaning of Life." #2—"The Hunger." 221. **FLATBUSH—RKO NOSTRAND—Nostrand** Ave. at Kings Hwy. 252-6112. Thru May 5: "Monty Python's the Meaning of Life." Beg. May 6: "Dr. Detroit." 223. **FLATLANDS—LOEWS GEORGETOWNE—** Ralph Ave. at Ave. K. 763-3000. #1—"Gandhi." #2—"Flashdance." 225. **FLATLANDS—RKO KINGS PLAZA** NORTH—Flatbush Ave. at Ave. U. 253-1110. "Valley Girl." SOUTH—"Something Wicked This Way Comes." 228. **GREENPOINT—CHOPIN—Manhattan** Ave. at Greenpoint Ave. 389-1100. Thru May 5: "The Evil Dead." "Murder by Phone." Beg. May 6: "Mausoleum." 231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru May 5: "Gandhi."

232. MIDWOOD-KENT-Coney Island Ave. nr. Ave. H. 434-8422. "Sophie's Choice."
233. MIDWOOD-RKO COLLEGE-Flatbush Ave. at Ave. H. 859-1384. Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Porky's."
234. MIDWOOD-RKO KINGSWAY-Kings Hwy. at Coney Island Ave. 645-8588. #1-Thru May 5: "Tootsie." Beg. May 6: "Rocky III." #2-"The Hunger." #3-Thru May 5: "Lone Wolf McQuade." Beg. May 6: "Mausoleum." #4-Thru May 5: "Betrayal." Beg. May 6: "Local Hero."
235. MIDWOOD-RKO MIDWOOD-Ave. J at E. 13th St. 377-1718. Thru May 3: "Sing II." Beg. May 4: "The Entity."
236. PARK SLOPE-PLAZA-Flatbush Ave. nr. Eighth Ave. 636-0170. #1-Thru May 5: "48 Hrs." #2-Thru May 5: "Something Wicked This Way Comes."
237. RIDGEWOOD-RIDGEWOOD-Myrtle Ave. at Putnam. 821-5993. #1-Thru May 5: "Flashdance." Beg. May 6: "Mausoleum." #2-"Valley Girl." #3-Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Dr. Detroit."

Staten Island

300. ELTINGVILLE-AMBOY-356-3800. #1-"Tootsie." #2-"Valley Girl."
303. NEW DORP-HYLAN-351-6601. #1-"Flashdance." #2-Thru May 6: "Raiders of the Lost Ark."
304. NEW DORP-LANE-351-2110. Thru May 5: "Gandhi."
305. NEW DORP-RAE-979-0444. #1-Thru May 5: "Sophie's Choice." Beg. May 6: "Mausoleum." #2-Thru May 5: "Valley Girl." Beg. May 6: "Dr. Detroit."
306. NEW DORP-RKO FOX PLAZA-987-6800. #1-"The Hunger." #2-"Something Wicked This Way Comes."
307. NEW SPRINGVILLE-ISLAND-761-6666. #1-"1990, the Bronx Warriors." #2-Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Dr. Detroit."
308. NEW SPRINGVILLE-RKO RICHMOND-761-3103. "Betrayal."

Queens

401. ASTORIA-UA ASTORIA-Steinway St. at 30th Ave. 545-9470. #1-"Monty Python's The Meaning of Life." #2-"1990, the Bronx Warriors." #3-Thru May 5: "The Evil Dead"; Beg. May 6: "Porky's." #4-Thru May 5: "Valley Girl." Beg. May 6: "Dr. Detroit."
402. BAYSIDE-LOEWS BAY TERRACE-Bell Blvd. at 26th Ave. 428-4040. #1-"The Sword and the Sorcerer." #2-"Tootsie."
403. BAYSIDE-MOVIES AT BAYSIDE-Bell Blvd. at 39th Ave. 225-1110. #1-Thru May 5: "Betrayal." Beg. May 6: "Rocky III." #2-Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Local Hero." #3-"Valley Girl." #4-"Something Wicked This Way Comes."
406. CORONA-PLAZA-Roosevelt Ave. nr. 103rd St. 639-0012. Thru May 5: "48 Hrs." Beg. May 6: "The Lords of Discipline."
408. ELMHURST-LOEWS ELMWOOD-Hoffman Dr. at Queens Blvd. 429-4770. #1-"Gandhi." #2-"Tootsie."
410. FLUSHING-PARSONS-Parsons Blvd. nr. Union Tpke. 591-8555. #1-Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Mausoleum." #2-Thru May 5: "The Evil Dead."
411. FLUSHING-RKO KEITHS-Northern Blvd. at Main St. 353-4000. #1-"Flashdance." #2-Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Treasure of Bruce Lee." #3-Thru May 5: "The Eagle vs. the Silver Fox"; "Fist of the Golden Monkey." Beg. May 6: "Mausoleum."
412. FLUSHING-RKO PROSPECT-Main St. nr. 41st Rd. 359-1050. #1-"Something Wicked This Way Comes." #2-Thru May 5: "Tootsie." Beg. May 6: "Rocky III." #3-"Valley Girl."
413. FLUSHING-UA QUARTET-Northern Blvd. at 160th St. 359-6777. #1-Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Porky's." #2-"Gandhi." #3-Thru May 5: "Max Dugan Returns." Beg. May 6: "Dr. Detroit." #4-"The Hunger."
414. FLUSHING-UTOPIA-Union Tpke. at 188th St. 454-2323. #1-"Valley Girl." #2-Thru May 5: "Sophie's Choice." Beg. May 6 (tent.): "Dr. Detroit."

ENTERTAINMENT FROM UNIVERSAL AN MCA COMPANY

WINNER 4 ACADEMY AWARDS



BEST ORIGINAL SCORE

John Williams

BEST VISUAL EFFECTS
Dennis Muren, Carlo Rambaldi,
Kenneth F. Smith

BEST SOUND
Buzz Knudson, Robert Glass,
Don Digirolamo, Gene Cantamessa

BEST SOUND EFFECTS EDITING
Charles L. Campbell, Ben Burt



PG

A UNIVERSAL PICTURE
© 1982 UNIVERSAL CITY STUDIOS, INC.



SOPHIE'S CHOICE

ACADEMY AWARD WINNER

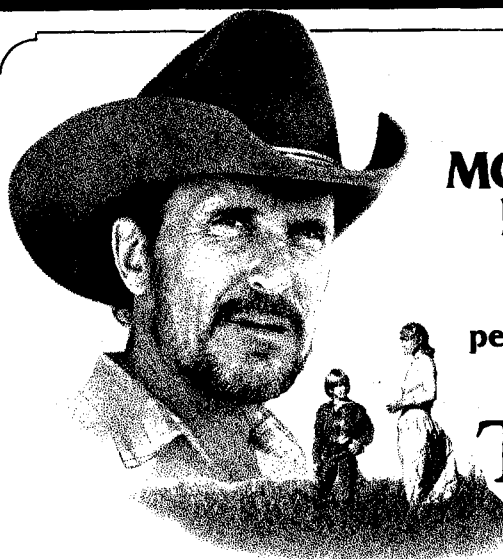


BEST ACTRESS Meryl Streep

"POWERFUL!"
NEW YORK TIMES

R

Distributed by Universal Pictures and
Associated Film Distribution Corporation.
© 1982 Universal City Studios, Inc.



"THE BEST AMERICAN MOVIE OF THE NEW YEAR."

-Time Magazine

"Robert Duvall's performance is great!"

-New York Times

TENDER MERCIES

DISTRIBUTED BY UNIVERSAL PICTURES AND
ASSOCIATED FILM DISTRIBUTION CORPORATION
© 1982 UNIVERSAL CITY STUDIOS, INC.

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

Michel Kazan
presents Miss Clairol® Haircoloring
and his latest collection of Mid-
Short, Young Coiffures in various
styles, lengths and hair colors at
affordable prices. Consultations
with Mr. Kazan are complimentary
with hair appointment. 688-1400



Michel Kazan
Townhouse
688-1400 16 East 55th Street

IN MAY
XXXV A CELEBRATION XXXV
OF 35 YEARS OF DESIGNING AND
MAKING WONDERFUL SPORTS CLOTHES
FOR MEN TO WEAR AT HOME AND
ABROAD.
HERE IS THE CHANCE TO TEMPT YOUR-
SELF AND SAVE ON THIS ONCE AND
ONLY TOTAL STORE WIDE SALE—WITH
GREAT REDUCTIONS OF
50% AND MORE.

Alexander Shields
(212) 832-1616
NEW YORK 10022
484 PARK AVE. AT 58TH ST.

WOMEN DEPRESSED? ANGRY OUTBURSTS?
FATIGUED? BLOATED? ANXIOUS? MOODSWINGS?

You may not be alone! If these symptoms come back each
month prior to your period, you may have **PREMENSTRUAL
SYNDROME**. PMS is a common and too often ignored disorder.
PMS Medical Group of New York is devoted exclusively to
the effective treatment of PMS. PMS symptoms can be treated
and relieved with the proper care.

For an appointment call (212) 496-0449.

PMS MEDICAL GROUP
140 W. End Ave. LINDEN HILLS, N.Y. 10023

Sabrina
Entertainment Nightly
Italian Restaurant & Bar & Pizzeria
106 East 19 Street 477-6220

MOVIES

416. **FOREST HILLS-CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. Thru May 5: "Sophie's Choice."
417. **FOREST HILLS-CONTINENTAL**—Austin St. nr. 70th Ave. 544-1020. #1—"Betrayal." #2—Thru May 5: "Valley Girl." Beg. May 6: "Porky's."
418. **FOREST HILLS-FOREST HILLS**—71st Ave. nr. Queens Blvd. 261-7866. #1—"Something Wicked This Way Comes." #2—Thru May 5: "Sophie's Choice." Beg. May 6: "Dr. Detroit."
419. **FOREST HILLS-LOEWS TRYLON**—Queens Blvd. nr. 66th Ave. 459-8944. "Flashdance."
420. **FOREST HILLS-MIDWAY**—Queens Blvd. at 71st Rd. 261-8572. #1—"1990, the Bronx Warriors." #2—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Rocky III." #3—"The Outsiders." #4—Thru May 5: "The Hunger." Beg. May 6: "Porky's."
422. **FRESH MEADOWS-CINEMA CITY**—Horace Harding Exp. at 183rd St. 357-9100. #1—"1990, the Bronx Warriors." #2—"Something Wicked This Way Comes." #3—"The Hunger." #6: "Porky's." #4—"Valley Girl." #5—"Monty Python's The Meaning of Life." #6—"Dr. Detroit."
423. **FRESH MEADOWS-RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—"Flashdance." #2—"Gandhi."
424. **GLEN OAKS-RKO**—Union Tpke. at 255th St. 347-7777. Thru May 5: "Spring Break." Beg. May 6: "Porky's."
426. **JACKSON HEIGHTS-BOULEVARD**—Northern Blvd. at 83rd St. 335-0170. #1—Thru May 5: "Valley Girl." Beg. May 6: "Rocky III." #2—Thru May 5: "Gandhi." Beg. May 6: "Still Smoking." #3—"Flashdance."
427. **JACKSON HEIGHTS-COLONY**—82nd St. nr. Roosevelt Ave. 429-8004. Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Dr. Detroit."
428. **JACKSON HEIGHTS-JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—"Something Wicked This Way Comes." #2—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Porky's." #3—"The Hunger."
436. **KEW GARDENS HILLS-MAIN STREET**—Nr. 72nd Dr. 268-3636. Thru May 5: "Frances." "The Best Little Whorehouse in Texas." Beg. May 6: "Tootsie."
437. **LITTLE NECK-LITTLE NECK**—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru May 5: "Sophie's Choice." Beg. May 6 (tent): "Tootsie."
438. **MIDDLE VILLAGE-ARION**—Metropolitan Ave. nr. 74th St. 894-4183. Thru May 5: "High Road to China." "Firefox."
439. **OZONE PARK-CROSSBAY**—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"1990, the Bronx Warriors." #2—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Dr. Detroit."
442. **REGO PARK-DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru May 5: "Spring Break." "The Missionary."
447. **ROCKAWAY PARK-SURFSIDE**—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru May 5: "Valley Girl." #2—Thru May 5: "1990, the Bronx Warriors."
448. **SUNNYSIDE-CENTER**—Queens Blvd. nr. 43rd St. 784-3050. #1—"Valley Girl." #2—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Rocky III."
450. **WHITESTONE-CROSS ISLAND**—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru May 5: "Flashdance." #2—Thru May 5: "The Hunger."
451. **WOODHAVEN-HAVEN**—Jamaica Ave. nr. 80th St. 296-2325. Thru May 5: "The Evil Dead." "Alone in the Dark."
453. **WOODSIDE-DELUXE**—Roosevelt Ave. at 62nd St. 429-2929. Thru May 5: "Spring Break." Beg. May 6: "Tootsie."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE**—223-2323. "Tootsie."
502. **BELLEROSE-RKO**—775-1351. Thru May 3: "Sting II." Beg. May 4: "The Entity."
503. **BELLMORE-PLAYHOUSE**—785-5400. #1—Thru May 5: "High Road to China." #2—Thru May 5: "48 Hrs."

511. **EAST MEADOW-FLICK**—794-8008. #1—"Something Wicked This Way Comes." #2—Thru May 5: "Sophie's Choice."
512. **EAST MEADOW-MEADOWBROOK**—731-2423. #1—"1990, the Bronx Warriors." #2—"Valley Girl." #3—Thru May 5: "The Evil Dead." Beg. May 6: "Dr. Detroit." #4—Thru May 5: "The Outsiders." Beg. May 6: "Porky's."
513. **EAST ROCKAWAY-CRITERION**—599-0242. #1—Thru May 5: "Sophie's Choice." Beg. May 6: "Bad Boys." #2—Thru May 5: "48 Hrs." Beg. May 6: "Tootsie."
516. **FARMINGDALE-RKO**—249-0122. Thru May 5: "Sophie's Choice." Beg. May 6: "Tootsie."
517. **FLORAL PARK-RKO FLORAL**—352-2280. "Something Wicked This Way Comes."
518. **FRANKLIN SQUARE-FRANKLIN**—775-3257. #1—"The Hunger." #2—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Dr. Detroit."
519. **GARDEN CITY-RKO ROOSEVELT FIELD**—741-4007. #1—"Valley Girl." #2—"Something Wicked This Way Comes." #3—"Flashdance."
521. **GARDEN CITY PARK-RKO PARK EAST**—741-8484. Thru May 5: "Tootsie." Beg. May 6: "Rocky III."
523. **GREAT NECK-SQUIRE**—466-2020. #1—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Dr. Detroit." #2—"Something Wicked This Way Comes." #3—"Betrayal."
524. **HEWLETT-RKO**—791-6768. Thru May 3: "Sting II." Beg. May 4: "The Entity."
526. **HICKSVILLE-HICKSVILLE**—931-0749. #1—"1990, the Bronx Warriors." #2—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Mausoleum."
528. **HICKSVILLE-RKO TWIN NORTH**—433-2400. Thru May 5: "Betrayal." Beg. May 6: "Dr. Detroit." "SOUTH—"Valley Girl."
529. **LAWRENCE-RKO**—371-0203. #1—"1990, the Bronx Warriors." #2—"Flashdance." #3—"Valley Girl."
530. **LEVITTOWN-LEVITTOWN**—731-0516. #1—Thru May 5: "48 Hrs." Beg. May 6: "Tootsie." #2—Thru May 5 (tent): "Monty Python's The Meaning of Life." Beg. May 6 (tent): "Bad Boys."
531. **LEVITTOWN-LOEWS NASSAU**—731-5400. #1—"Gandhi." #2—"Flashdance." #3—"The Sword and the Sorcerer." #4—"Lone Wolf McQuade."
532. **LONG BEACH-LIDO**—432-0056. Thru May 5: "Spring Break." "Game of Death." Beg. May 6: "Bad Boys." "Fast Times at Ridgemont High."
533. **LYNBROOK-LYNBROOK**—593-1033. #1—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Dr. Detroit." #2—"The Hunger." #3—Thru May 5: "E.T., the Extra-Terrestrial." Beg. May 6: "Mausoleum." #4—Thru May 5: "The Evil Dead." Beg. May 6: "Rocky III."
534. **LYNBROOK-STUDIO ONE**—599-1444. "The Gift."
535. **MALVERNE-TWIN**—599-6966. #1—"Sophie's Choice." #2—Thru May 5: "48 Hrs." Beg. May 6: "Tootsie."
536. **MANHASSET-MANHASSET**—627-7887. #1—Thru May 5: "Max Dugan Returns." Beg. May 6: "Mausoleum." #2—"The Hunger." #3—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Porky's."
537. **MANHASSET-RKO CINEMA**—627-1300. "Local Hero."
540. **MASSAPEQUA-PEQUA**—799-6464. Thru May 5: "Gandhi." Beg. May 6: "Still Smoking."
541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL**—795-2244. #1—"Valley Girl." #2—Thru May 5: "The Outsiders." Beg. May 6: "Rocky III." #3—"1990, the Bronx Warriors." #4—"Something Wicked This Way Comes." #5—Thru May 5: "Betrayal." Beg. May 6: "Mausoleum." #6—"Flashdance." #7—Thru May 5: "Max Dugan Returns." Beg. May 6: "Porky's."
542. **MERRICK-GABLES**—546-0734. Thru May 5: "The Verdict." Beg. May 6: "48 Hrs."
545. **NEW HYDE PARK-HERRICKS**—747-0555. "Gandhi."
546. **NEW HYDE PARK-RKO ALAN**—354-4338. "Valley Girl."
547. **OCEANSIDE-OCEANSIDE**—536-7565. #1—Thru May 5: "Sophie's Choice." #2—Thru May 5: "48 Hrs."
548. **OLD BETHPAGE-CINE CAPRI**—752-1610. Thru May 5: "Spring Break." Beg. May 6: "Tootsie."

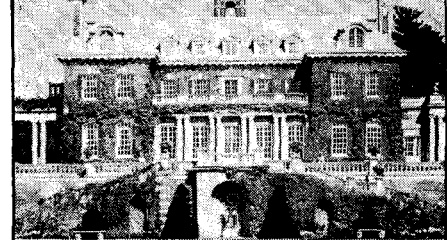
549. OYSTER BAY—MOVIES— 922-0333. #1—Thru May 5: "48 Hrs." Beg. May 6: "Tootsie." #2—Thru May 5: "High Road to China." Beg. May 6: "Bad Boys."
550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Tootsie." #2—Thru May 5: "Sophie's Choice." Beg. May 6: "Rocky III."
551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru May 3: "Sting II." Beg. May 4: "The Entity."
552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Max Dugan Returns." #2—"Flashdance."
554. PORT WASHINGTON—MOVIES— 944-6200. #1—Thru May 5: "Valley Girl." Beg. May 6: "Local Hero." #2—Thru May 5: "Sophie's Choice." Beg. May 6: "Mausoleum." #3—Thru May 5: "48 Hrs." Beg. May 6: "Rocky III."
555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru May 5: "High Road to China." Beg. May 6: "Tootsie."
557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Something Wicked This Way Comes."
558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—Thru May 5: "Max Dugan Returns." Beg. May 6: "Porky's." #2—"Betrayal."
559. ROSLYN—ROSLYN— 621-8488. #1—"Gandhi." #2—"La Nuit de Varennes."
561. SYOSSET—SYOSSET— 921-5810. "Something Wicked This Way Comes."
562. SYOSSET—UA CINEMA 150— 364-0700. "The Hunger."
566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "Gandhi."
567. VALLEY STREAM—SUNRISE— 825-5700. #1—"The Hunger." #2—"Valley Girl." #3—"Something Wicked This Way Comes." #4—"1990, the Bronx Warriors." #5—"Local Hero." #6—"Betrayal." #7—"The Evil Dead." #8—"Flashdance." #9—"48 Hrs." #10—"Tootsie." #11—"Monty Python's The Meaning of Life."
570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru May 5: "Spring Break." Beg. May 6: "Tootsie." #2—"The Hunger."
571. WANTAGH—RKO— 781-6969. Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Dr. Detroit."
574. WESTBURY—WESTBURY— 333-1911. #1—Thru May 5: "Tender Mercies." #2—Thru May 5: "Sophie's Choice."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—Thru May 5: "The Eagle vs. the Silver Fox." "Fist of the Golden Monkey." Beg. May 6: "Mausoleum." #2—Thru May 5: "Something Wicked This Way Comes." Beg. May 6: "Rocky III."
601. BABYLON—BABYLON— 669-3399. "The Hunger."
602. BABYLON—RKO— 669-0700. #1—"Tootsie." #2—"Valley Girl."
603. BABYLON—SOUTH BAY— 587-7676. #1—"Flashdance." #2—Thru May 5: "The Outsiders." Beg. May 6: "Rocky III." #3—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Mausoleum."
604. BAY SHORE—CINEMA— 665-1722. Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Dr. Detroit."
606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Gandhi." #2—"Lone Wolf McQuade."
608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—"1990, the Bronx Warriors." "Escape From New York." #2—Thru May 5: "Valley Girl." "The Van." Beg. May 6: "Porky's."
609. BRENTWOOD—BRENTWOOD— 273-3900. Thru May 5: "Spring Break." Beg. May 6: "Tootsie."
612. CENTER MORICHES—CENTER— 878-2100. Thru May 5: "High Road to China."
613. CENTEREACH—CENTEREACH— 588-0088. "Something Wicked This Way Comes."
615. COMMACK—DRIVE-IN— 499-2900. Thru May 5: "1990, the Bronx Warriors." "Escape From New York." Beg. May 6: "Still Smoking."
616. COMMACK—MAYFAIR— 543-0707. "The Hunger."
617. COMMACK—RKO— 499-4545. #1—"Something Wicked This Way Comes." #2—"Betrayal."
618. COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN— 842-4258. Thru May 5: "1990, the Bronx Warriors." "Escape From New York." Beg. May 6: "Mausoleum."

619. CORAM—CORAM— 698-7200. Thru May 5: "Spring Break."
620. CORAM—DRIVE-IN— 732-6200. Thru May 5: "1990, the Bronx Warriors." "Escape From New York." Beg. May 6: "Dr. Detroit."
621. CORAM—PINE— 698-6442. #1—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Rocky III." #2—"The Hunger."
622. DEER PARK—DEER PARK— 667-2440. "Valley Girl."
625. EAST HAMPTON—CINEMAS— 324-0448. #1—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Dr. Detroit." #2—Thru May 5: "Something Wicked This Way Comes." Beg. May 6: "Rocky III." #3—Thru May 5: "The Hunger." Beg. May 6: "Betrayal." #4—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Local Hero." #5—Thru May 5: "The Gift." Beg. May 6: "Porky's."
626. EAST NORTHPORT—LARKFIELD— 261-0043. "Gandhi."
627. EAST SETAUKET—RKO FOX— 473-2400. "Tootsie."
628. ELWOOD—ELWOOD— 499-7800. #1—"Valley Girl." #2—"Flashdance."
629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru May 5: "Max Dugan Returns." Beg. May 6: "Rocky III." #2—Thru May 5: "The Outsiders." Beg. May 6: "Mausoleum."
631. HAUPPAUGE—HAUPPAUGE— 265-1814. "Valley Girl."
632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Valley Girl." #2—"Gandhi." #3—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Rocky III." #4—Thru May 5: "Max Dugan Returns." Beg. May 6: "Porky's."
633. HUNTINGTON—RKO WHITMAN— 423-1300. "Local Hero."
634. HUNTINGTON—RKO YORK— 421-3911. Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Dr. Detroit."
635. ISLIP—ISLIP— 581-5200. #1—Thru May 5: "High Road to China." #2—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Rocky III." #3—Beg. May 5: "48 Hrs."
636. KINGS PARK—KINGS PARK— 269-4422. Thru May 5: "Tender Mercies."
637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "The Hunger."
638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru May 5: "48 Hrs."
639. LINDENHURST—LINDENHURST— 888-5400. Thru May 5: "High Road to China." Beg. May 6: "Tootsie."
640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru May 5: "Tootsie." #2—Thru May 5: "The Outsiders." #3—Thru May 5: "Max Dugan Returns."
641. MONTAUK—THE MOVIES— 668-2393. May 6-8: "E.T., the Extra-Terrestrial."
642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "1990, the Bronx Warriors." OUTDOOR—Thru May 5: "Valley Girl." "The Van." Beg. May 6: "Mausoleum."
643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"Something Wicked This Way Comes." #2—Thru May 5: "Max Dugan Returns." Beg. May 6: "Porky's."
644. NORTHPORT—NORTHPORT— 261-8600. Thru May 5: "High Road to China." Beg. May 6: "Tootsie."
645. OAKDALE—OAKDALE— 589-8118. Thru May 5: "Spring Break." Beg. May 6: "Tootsie."
648. PATCHOGUE—PATCHOGUE— 475-0601. #1—"1990, the Bronx Warriors." #2—"Flashdance." #3—Thru May 5: "Gandhi." Beg. May 6: "Porky's."
649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Monty Python's The Meaning of Life." #2—Thru May 5: "Spring Break." Beg. May 6: "Dr. Detroit."
650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "Valley Girl." OUTDOOR—Thru May 5: "The Evil Dead." "Zombie." Beg. May 6: "Still Smoking."
651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Something Wicked This Way Comes." #2—"The Hunger."
653. PORT JEFFERSON—MINI EAST— 928-6555. "Valley Girl." CINEMA WEST—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Dr. Detroit."
654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru May 3: "Sting II." Beg. May 4: "The Entity."

OLD WESTBURY GARDENS



Listed on the National Register of Historic Places

One of the great gardens in America, Westbury House overlooks allées, lakes, ponds, fields and woods. There are eight formal gardens in bloom throughout the season. The Mansion is exactly as it was during the family's occupancy—1906-1958—the furnishings and paintings are English 18th century. The rooms are filled with fresh flowers, recreating the unhurried atmosphere of a vanished era.

Open Wednesdays thru Sundays and holidays thru Oct. 10 AM to 5 PM

Gardens		Mansion	
Adults	\$3.00	Adults	\$2.00
Children	\$1.00	Children	\$1.00
	Senior Citizens		\$2.00

April 30, Sat.
thru Sept. 30
May 21, Sat.

June 5, Sun.
(rain date June 12)
June 18, Sat.

July 6, Wed. 7-9 PM
(rain date July 7)

"The Magicians" —
Exhibition in Mansion
Spring Ceremonies —
Honoring Canada (Coronation
of the Queen at 2 PM)
Antique Auto Show —
Greater N.Y. Regional Club
Horse Show —
Hunt Demonstration
Picnic Pops — Peter Duchin
& His Orchestra

Old Westbury Rd., Old Westbury, N.Y. 11568
(516) 333-0048



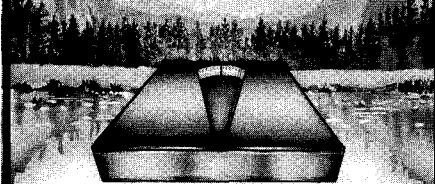
OUR BERMUDA HAS A CHARM
ALL ITS OWN.

It's a Bermuda of white-roofed, cottage-like rooms, set in beautiful gardens. Of friendliness and warm personal service. It's a pool among the flowers. Tennis courts. Fine cuisine, entertainment. And dine-around privileges and more at our two sister hotels, the Bermudiana and Belmont. Including superb golf. It's our own private beach club only minutes away by our own shuttle. Ask your travel agent, too, about our special plans. Or call toll free: 800-223-5672. In New York City (212) 541-4400.

A Trusthouse Forte Excelsior Resort

HARMONY
HALL

Now Lose Up To A Lb A Day And Have The Vacation of Your Life!



Introducing Nutri/System Weight Loss Resorts™.

Now, you can be in beautiful surroundings while you receive our nationally successful and proven method to lose weight, daily fitness programs, individualized Behavior Education, and of course, delicious Nutri/System™ food all at a surprisingly affordable price. This will be a vacation you'll never forget. Also includes a free week at a participating Nutri/System center when you return home.



nutri/system™
weight loss resorts

Call or write today for our brochure (East & West Coast Resorts) 1-800-634-3444. (In California, call collect 415-924-8725)
N/S Resident Programs, Inc., 5764 Paradise Drive, Suite 7A, Corte Madera, CA 94925

© N/S Resident Programs, Inc. 1983

Masters of Northern Italian Cooking

★★★ N.Y. Times
TRE SCALINI
230 E. 58 St.
Luncheon & Dinner/Mon.-Sat.
By Res.: **688-6888**

★★★ N.Y. TIMES
"One of the
Best Spanish
Kitchens in N.Y.C."
Lunch • Dinner • Cocktails

OUR TWO LOCATIONS:

226 Thompson St
(in Greenwich Village)
475-9891

82 Beaver St.
Bet. Hanover & Pearl Sts
Free Parking
Flamenco Show
344-5228 • Fri. at 9,
Sat. 8 & 10 PM

Rincon De España

Poor Richards
Famous N.Y. Pub
Enjoy ribs, chicken, steak, salad
and sandwiches ... near theaters,
museums and shopping.
39 WEST 53rd ST., NYC • Tel. 581-5472

An elegant restaurant offering
delicious French cuisine™
CUE MAGAZINE

Les Pleiades

Lunch • Dinner • Cocktails • Dinner
201 East 76th St. Res. 535-7240

MOVIES

655. **RIVERHEAD-SUFFOLK**— 727-3133. Thru May 5: "High Road to China." Beg. May 6: "Tootsie."
657. **SAG HARBOR-SAG HARBOR**— 725-0010. May 6-8: "Next Year if All Goes Well."
658. **SAYVILLE-SAYVILLE**— 589-0232. #1—Thru May 5: "Tootsie." #2—Thru May 5: "High Road to China." #3—Thru May 5: "Max Dugan Returns."
662. **SMITHTOWN-SMITHTOWN**— 265-1551. Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Dr. Detroit."
663. **SOUTHAMPTON-SOUTHAMPTON**— 283-1300. #1—Thru May 5: "Tender Mercies." #2—Thru May 5 (tent.): "Valley Girl."
664. **STONY BROOK-LOEWS**— 751-2300. #1—"Gandhi." #2—"Flashdance." #3—"Lone Wolf McQuade."
666. **WEST ISLIP-TWIN**— 669-2626. #1—Thru May 5: "48 Hrs." Beg. May 6: "Tootsie." #2—Thru May 5: "Spring Break." Beg. May 6: "Bad Boys."
667. **WESTHAMPTON-HAMPTON ARTS**— 288-2600. "Gandhi."
668. **WESTHAMPTON-WESTHAMPTON**— 288-1500. Thru May 5: "Flashdance." Beg. May 6: "Still Smoking."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE**— 234-7300. Thru May 5: "Tender Mercies."
701. **BEDFORD VILLAGE-CINEMA 22**— 234-9577. Thru May 5: "Gandhi."
702. **BRONXVILLE-BRONXVILLE**— 961-4030. #1—"Monty Python's The Meaning of Life." #2—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Porky's." #3—Thru May 5: "Valley Girl." Beg. May 6: "Dr. Detroit."
703. **CROSS RIVER-CINEMA**— 763-8811. Thru May 5: "Spring Break." Beg. May 6: (tent.): "Tootsie."
705. **GREENBURGH-CINEMA 100**— 946-4680. #1—Thru May 6: "Lianna." Beg. May 6: "Dr. Detroit." #2—"Monty Python's The Meaning of Life."
707. **HARTSDALE-CINEMA**— 428-2200. #1—"Flashdance." #2—"Gandhi." #3—Thru May 5: "Tootsie." #4—"Local Hero."
708. **LARCHMONT-PLAYHOUSE**— 834-3001. Thru May 5: "Betrayal." Beg. May 6: "Local Hero."
709. **MAMARONECK-PLAYHOUSE**— 698-2200. #1—"1990, the Bronx Warriors." #2—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Dr. Detroit." #3—"The Hunger." #4—Thru May 5: "Max Dugan Returns." Beg. May 6: "Mausoleum."
710. **MOUNT KISCO-MOUNT KISCO**— 666-6900. #1—"Monty Python's The Meaning of Life." #2—"Valley Girl."
711. **MOUNT VERNON-PARKWAY**— 664-3311. Thru May 5: "48 Hrs." Beg. May 6: "Sophie's Choice."
712. **NEW ROCHELLE-LOEWS**— 632-1700. #1—"Gandhi." #2—"The Sword and the Sorcerer."
714. **NEW ROCHELLE-RKO PROCTORS**— 632-1100. #1—"Valley Girl." #2—"Monty Python's The Meaning of Life." #3—"Flashdance." #4—"Something Wicked This Way Comes." #5—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Porky's."
715. **NEW ROCHELLE-TOWN**— 632-4000. "The Hunger."
716. **OSSINING-ARCADIAN**— 941-5200. #1—"Valley Girl." #2—Thru May 5: "Sophie's Choice." Beg. May 6: "Porky's."
717. **PEEKSKILL-BEACH**— 737-6262. #1—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Mausoleum." #2—"Tootsie." #3—Thru May 5: "Max Dugan Returns." Beg. May 6: "Porky's." #4—"Valley Girl."
719. **PEEKSKILL-WESTCHESTER MALL**— 528-8822. #1—"Gandhi." #2—"Something Wicked This Way Comes." #3—"Flashdance." #4—"Sophie's Choice."
720. **PELHAM-PICTURE HOUSE**— 738-3160. "Sophie's Choice."
721. **PLEASANTVILLE-ROME**— 769-0720. "Toy Sticks."

722. **RYE-RYE RIDGE**— 939-8177. #1—Thru May 5: "The Eagle vs. the Silver Fox"; "Fist of the Golden Monkey." Beg. May 6: "Treasure of Bruce Lee"; "Bruce vs. Bill." #2—Thru May 5: "1990, the Bronx Warriors"; "Brotherhood of Death." Beg. May 6: "Rocky III."
723. **SCARSDALE-FINE ARTS**— 723-6699. "La Nuit de Varennes."
724. **SCARSDALE-PLAZA**— 725-0078. Thru May 5: "Sophie's Choice." Beg. May 6: "Tootsie."
726. **WHITE PLAINS-COLONY**— 948-8828. Thru May 5: "1990, the Bronx Warriors."
727. **WHITE PLAINS-GALLERIA**— 997-8198. #1—"Valley Girl." #2—Thru May 5: "Max Dugan Returns." Beg. May 6: "Porky's."
728. **WHITE PLAINS-UA CINEMA**— 946-2820. "Something Wicked This Way Comes."
730. **YONKERS-CENTRAL PLAZA**— 793-3232. #1—"The Hunger." #2—"Betrayal."
731. **YONKERS-KENT**— 237-3440. "Valley Girl."
732. **YONKERS-MOVIELAND**— 793-0002. #1—"Flashdance." #2—"Something Wicked This Way Comes." #3—"Gandhi." #4—Thru May 5: "Tootsie." Beg. May 6: "Dr. Detroit."
735. **YORKTOWN HEIGHTS-TRIANGLE**— 245-7555. #1—"The Hunger." #2—Thru May 5: "Monty Python's The Meaning of Life." Beg. May 6: "Dr. Detroit."

Rockland County

744. **NANUET-ROUTE 59**— 623-3355. Thru May 5: "Monty Python's The Meaning of Life." Beg. May 5: "Dr. Detroit."
745. **NANUET-THE MOVIES**— 623-0211. #1—"Gandhi." #2—"Tootsie." #3—"The Hunger." #4—"Valley Girl." #5—"Spring Break."
746. **NEW CITY-TOWN**— 634-5100. #1—Thru May 5: "Gandhi." #2—Beg. May 5: "Flashdance."
747. **NEW CITY-UA CINEMA 304**— 634-8200. #1—"Something Wicked This Way Comes." #2—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Porky's."
748. **NYACK-CINEMA EAST**— 358-6631. "Betrayal."
751. **PEARL RIVER-CENTRAL**— 735-2530. Thru May 5: "Max Dugan Returns." Beg. May 6: "Porky's."
752. **PEARL RIVER-PEARL RIVER**— 735-6500. "Flashdance."
754. **SPRING VALLEY-CINEMA 45**— 352-1445. "Lone Wolf McQuade."
755. **STONY POINT-9 W CINEMA**— 942-0303. Thru May 5: "An Officer and a Gentleman." Beg. May 6: "Bad Boys."
756. **SUFFERN-LAFAYETTE**— 357-6030. "Something Wicked This Way Comes."
758. **WEST HAVERSTRAW-PLAZA**— 947-2220. "Sophie's Choice."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD-FINE ARTS**— 775-0070. #1—"Monty Python's The Meaning of Life."
774. **DANBURY-CINE**— 743-2200. #1—"Local Hero." #2—"Tootsie." #3—"Max Dugan Returns."
775. **DANBURY-CINEMA**— 748-2923. #1—Thru May 5: "Gandhi." Beg. May 6: "Still Smoking." #2—"Flashdance."
777. **DANBURY-PALACE**— 748-7496. #1—"The Hunger." #2—Thru May 5: "Valley Girl." #3—Thru May 5: "Something Wicked This Way Comes."
778. **DARIEN-PLAYHOUSE**— 655-0100. "Tootsie."
779. **FAIRFIELD-COMMUNITY**— 255-6555. #1—"Gandhi." #2—"Monty Python's The Meaning of Life."
780. **FAIRFIELD-COUNTY**— 334-1411. "1990, the Bronx Warriors."
781. **GREENWICH-CINEMA**— 869-6030. "Monty Python's The Meaning of Life."
782. **GREENWICH-PLAZA**— 869-4030. #1—Thru May 5: "Something Wicked This Way Comes." #2—"Tootsie." #3—"Betrayal."
783. **NEW CANAAN-PLAYHOUSE**— 966-0600. "Gandhi."

784. **NORWALK-CINEMA**— 838-4504. #1—
"Monty Python's The Meaning of Life." #2—
"Valley Girl."
785. **NORWALK-NORWALK**— 866-3010. "1990,
the Bronx Warriors."
788. **SOUTH NORWALK-SONO**— 866-9202.
May 2-3: "48 Hrs."; "The Warriors." May 4-6:
"Bongo Man"; "Reggae Sunsplash." May 7-8:
"Coup de Torchon."
789. **SPRINGDALE-STATE**— 325-0250. Thru
May 5: "E.T., the Extra-Terrestrial." Beg. May 6:
"Tootsie."
790. **STAMFORD-AVON**— 324-9205. #1-Thru
May 5: "1990, the Bronx Warriors." Beg. May 6:
"Still Smoking." #2—"The Hunger."
791. **STAMFORD-CINEMA**— 324-3100. #1—
"Flashdance." #2—"Gandhi." #3—"Valley Girl."
792. **STAMFORD-RIDGEWAY**— 323-5000. #1—
"Local Hero." #2—"Max Dugan Returns."
793. **TRUMBULL-TRANS-LUX**— 374-0462. #1
—Thru May 5: "Local Hero." Beg. May 6:
"Something Wicked This Way Comes." #2—
"Tootsie." #3—"The Hunger."
795. **WESTPORT-FINE ARTS**— 227-3324. #1—
"Max Dugan Returns." #2—227-3324. "Local
Hero." #3—227-9619. "The Hunger." #4—
226-6666. "Betrayal."
796. **WESTPORT-POST**— 227-0500.
"Flashdance."
798. **WILTON-CINEMA**— 762-5678. "Something
Wicked This Way Comes."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN**— 997-6873. #1—
Thru May 5: "Monty Python's The Meaning of
Life." #2—Thru May 5: "Raiders of the Lost Ark."
Beg. May 6: "Dr. Detroit." #3—Thru May 5: "E.T.,
the Extra-Terrestrial."
801. **HARRISON-WARNER**— 482-8550. #1—
Thru May 5: "1990, the Bronx Warriors." Beg.
May 6: "Still Smoking." #2—Thru May 5:
"Flashdance." Beg. May 6: "Mausoleum."
803. **JERSEY CITY-HUDSON PLAZA**—
433-1100. #1—Thru May 5: "Gandhi." #2—Thru
May 5: "Monty Python's The Meaning of Life."
Beg. May 6: "Max Dugan Returns."
806. **SECAUCUS-LOEWS HARMON COVE**—
866-1000. #1—"Something Wicked This Way
Comes." #2—"Valley Girl." #3—"Lone Wolf
McQuade." #4—"1990, the Bronx Warriors."
807. **SECAUCUS-LOEWS MEADOW**—
866-6161. #1—"Gandhi." #2—"Flashdance." #3
—"Monty Python's The Meaning of Life." #4—
"The Hunger." #5—"Max Dugan Returns." #6—
"Tootsie."
809. **WEST NEW YORK-MAYFAIR**— 865-2010.
Thru May 5: "Spring Break"; Beg. May 6: "Bad
Boys."

Essex County

810. **BLOOMFIELD-CENTER**— 748-7900.
"Monty Python's The Meaning of Life."
811. **BLOOMFIELD-RKO ROYAL**— 748-3555.
#1—Thru May 5: "Flashdance." Beg. May 6:
"Treasure of Bruce Lee." #2—Thru May 5: "1990,
the Bronx Warriors." Beg. May 6: "Mausoleum."
813. **CEDAR GROVE-CINEMA 23**— 239-1462.
"Betrayal."
817. **LIVINGSTON-COLONY**— 992-0800. Thru
May 5: "Monty Python's The Meaning of Life."
Beg. May 6: "Dr. Detroit."
818. **MAPLEWOOD-MAPLEWOOD**— 763-3100.
Thru May 5: "The Verdict." Beg. May 6: "Tootsie."
819. **MILLBURN-RKO**— 376-0800. #1—"The
Hunger." #2—Thru May 5: "Monty Python's The
Meaning of Life." Beg. May 6: "Dr. Detroit."
821. **MONTCLAIR-CLARIDGE**— 746-5564. #1—
Beg. May 6: "Dr. Detroit." (Univ.) #2—Beg. May
6: "Gandhi." #3—Beg. May 6: "Local Hero."
822. **MONTCLAIR-WELLMONT**— 783-9500.
#1—Thru May 5: "The Eagle vs. the Silver Fox";
"Tales of the Gold Monkey." Beg. May 6:
"Porky's." #2—Thru May 5: "The Evil Dead." Beg.
May 6: "Mausoleum." #3—"Valley Girl."
825. **NUTLEY-FRANKLIN**— 667-1777. #1—Thru
May 5: "The Hunger." #2—Thru May 5: "Valley
Girl." #3—Thru May 5: "E.T., the
Extra-Terrestrial."

827. **UPPER MONTCLAIR-BELLEVUE**—
744-1455. "Something Wicked This Way Comes."
828. **VERONA-VERONA**— 239-0880. "The
Hunger."
829. **WEST CALDWELL-CINEMA WEST**—
575-9085. Thru May 5: "The Verdict." Beg. May
6: "Porky's."
830. **WEST ORANGE-ESSEX GREEN**—
731-7755. #1—"Gandhi." #2—"Local Hero." #3
—"Max Dugan Returns."

Union County

840. **BERKELEY HEIGHTS-BERKELEY**—
464-8888. Thru May 5: "High Road to China."
Beg. May 6 (tent): "Tootsie."
841. **CRANFORD-RKO**— 276-9120. #1—"Max
Dugan Returns." #2—"The Evil Dead."
842. **ELIZABETH-ELMORA**— 352-3483. Thru
May 5: "Sophie's Choice." Beg. May 6: "Tootsie."
848. **ROSELLE PARK-PARK**— 245-0358. Thru
May 5: "Spring Break"; "Nice Dreams." Beg. May
6: "48 Hrs."; "The Postman Always Rings Twice
(1946)."
851. **UNION-FIVE POINTS**— 964-3466.
"Tootsie."
854. **UNION-RKO**— 686-4373. #1—"Flashdance."
#2—"Gandhi."
857. **WESTFIELD-RIALTO**— 232-1288. #1—
Thru May 5: "Monty Python's The Meaning of
Life." Beg. May 6: "Dr. Detroit." #2—Thru May 5:
"Sophie's Choice." Beg. May 6: "Rocky III." #3—
"Something Wicked This Way Comes."
858. **WESTFIELD-TWIN**— 654-4720. #1—Thru
May 5: "Valley Girl." #2—Thru May 5: "The
Outsiders."

Bergen County

860. **BERGENFIELD-PALACE**— 385-1600. Thru
May 5: "Spring Break." Beg. May 6: "Porky's."
861. **CLOSTER-CLOSTER**— 768-8800. "The
Hunger."
862. **EDGEWATER-LOEWS SHOWBOAT**—
941-3660. #1—"Gandhi." #2—"Flashdance." #3
—"Valley Girl." #4—"The Sword and the
Sorcerer."
863. **EMERSON-TOWN**— 261-1000. "Tootsie."
864. **FAIR LAWN-HYWAY**— 796-1717. #1—Thru
May 5: "Monty Python's The Meaning of Life."
Beg. May 6: "Dr. Detroit." #2—Thru May 5: "E.T.,
the Extra-Terrestrial." Beg. May 6: "Mausoleum."
867. **FORT LEE-LINWOOD**— 944-6900. #1—
"The Hunger." #2—Thru May 5: "1990, the Bronx
Warriors." Beg. May 6: "Creepshow"; "Dawn of
the Dead."
868. **FORT LEE-SHARON**— 224-0202. Thru May
5: "Betrayal."
873. **OAKLAND-TWIN**— 337-4478. #1—
"Gandhi." #2—"Tootsie."
874. **PALISADES PARK-PARK LANE**—
944-1086. #1—Thru May 5: "48 Hrs." #2—Thru
May 5: "Sophie's Choice."
875. **PARAMUS-BERGEN MALL**— 845-4449.
"Monty Python's The Meaning of Life."
876. **PARAMUS-CINEMA 35**— 845-5070. Thru
May 5: "Tender Mercies." Beg. May 6 (tent): "Dr.
Detroit."
878. **PARAMUS-RKO ROUTE 4**— 487-7909. #1
—"Flashdance." #2—"Gandhi." #3—Thru May 5:
"Max Dugan Returns." Beg. May 6: "Rocky III."
#4—Thru May 5: "Valley Girl." Beg. May 6:
"Porky's." #5—"Betrayal." #6—"The Hunger."
#7—"Local Hero."
879. **PARAMUS-RKO ROUTE 17**— 843-3830.
#1—"The Outsiders." #2—"Something Wicked
This Way Comes."
880. **RAMSEY-CINEMA**— 825-2090. Thru May 5:
"The Verdict."
882. **RIDGEFIELD PARK-RIALTO**— 641-2115.
"Sophie's Choice."
883. **RIDGEWOOD-RKO WARNER**— 444-1234.
#1—"Gandhi." #2—"Flashdance."
884. **RUTHERFORD-WILLIAMS CENTER**—
933-3700. #1—Thru May 5: "Spring Break." #2—
Thru May 5: "Sophie's Choice." Beg. May 6:
"Tootsie."
886. **TENAFLY-BERGEN**— 567-0004. Thru May
5: "48 Hrs." Beg. May 6: "Tootsie."
889. **WESTWOOD-PASCACK**— 664-3200. Thru
May 5: "1990, the Bronx Warriors." Beg. May 6:
"Creepshow"; "Dawn of the Dead."



PIERA MAIOGLIO LAURA MAIOGLIO
IN THE BARBETTA GARDEN
NEW YORK'S MOST ROMANTIC GARDEN
THE OLDEST RESTAURANT IN NEW YORK
STILL OWNED BY ITS FOUNDING FAMILY.
CELEBRATES ITS
77th YEAR
BARBETTA RESTAURANT
1906-1983
321 West 46th St. C16-9171

LOBSTER
Special \$8.95
SPANISH & MEXICAN
"Best in Town"
TIMES - POST
LUNCH-COCKTAILS-DINNER
OPEN 7 DAYS FREE PARKING
cafe espanol
172 BLEECKER STREET res. 505-0657
(nr Mac Dougal) Greenwich Village 475-9230

Bruno and Peppino's
san marco
RESTAURANT
Italian Cuisine at its Best
36 WEST 52ND ST. • CI 6-5340

**Le Cheval Blanc**
"A Gem Of A Little
French Restaurant"
145 East 45th St. NYC
599-8886 or 986-4729

Fonda La Paloma
(Inn of the Dove)
New York's Finest
Mexican Cuisine
Strolling Guitarists
256 E. 49th St. • Res. 421-5495

EXCEPTIONAL ITALIAN
CONTINENTAL CUISINE AT ...
Dino & Henry's
JUST STEPS FROM
MADISON SQUARE GARDEN,
MASTER CHEFS PREPARE
YOUR FAVORITE DISHES
LUNCHEON • COCKTAILS • DINNER Daily
132 W. 32 ST. • RES: OX 5-7995 • Credit Cards
Rec. by CUE-TIMES-WHERE-EARNshaw PUB.

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

- G:** General Audiences. All ages admitted.
PG: Parental Guidance Suggested. Some material may not be suitable for children.
R: Restricted. Under 17 requires accompanying parent or adult guardian.
X: No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

ALL BY MYSELF—(1hr. 25m., '83) A portrait of Eartha Kitt. Dir. Christian Blackwood. 2

ALSINO AND THE CONDOR—(1hr. 29m., '83) In Spanish, Eng. subtitles. About a Nicaraguan peasant boy who wants to fly; set in the midst of a revolution. Academy Awards Nomination for best foreign language film. Dir. Miguel Littin, with Dean Stockwell, Alan Esquivel. 61

ANGELO MY LOVE—(1hr. 55m., '83) Robert Duval's film about urban Gypsy life and culture. With Angelo Evans and other New York Gypsies. 86

★ **BABY, IT'S YOU**—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. When Jill gets to Sarah Lawrence, she's ludicrously overdressed, and her struggles to keep up with the tall, slick dazlers who have mastered the casually sloppy style is a triumph of gentle satire. R. 60

BAD BOYS—(2hrs. 3m., '83) Sean Penn is first-rate as Mick O'Brien, a violent 16-year-old Chicago thief. Small but well-knit, like Cagney, Penn has the small man's hostility and a way of going farther than anyone expects—his Mick triumphs out of daring. The movie holds you with the question: Is this little sadist going to become a person? But the rest of *Bad Boys* is shrewdly calculated demagoguery—both violent and impeccably "moral." The director, Richard Rosenthal, is good at violence—the scenes in the grimy youth prison are convincingly volatile and scary. But Rosenthal is a sucker for a cliché, and his screenwriter, Richard Di Lello, provides a barrelful. Di Lello thinks in racial stereotypes—smart Jew, dumb Swede, violent black, and so on—and he's learned the hack's trick of balancing good and bad characters within each group, a neat trick that allows an essentially demagogic piece of work to avoid the appearance of racial prejudice. With Reni Santoni, Eric Gurry, and Esai Morales. R. 32, 513, 530, 532, 549, 666, 755, 809

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. 62, 211, 234, 308, 403, 417, 523, 528, 541, 558, 567, 617, 625, 708, 730, 748, 782, 795, 813, 868, 878

BRITANNIA HOSPITAL—(1hr. 56m., '83) Disgust may fire up an artist, inspiring him to get started on a project, but unless he's supremely intelligent (Swift, Céline, Buñuel, Godard), disgust will destroy his art. Lindsay Anderson, alas, is not in that company, and his new movie is an atrocity. Using the chaos of a London hospital as a metaphor for England's decline (how original!), Anderson produces one crude, hysterical, unfunny scene after another. The actors are abused, and the audience is abused—it's a misery to sit through. Written by David Sherwin. 4, 93

DIRTY DISHES—(1hr. 32m., '83) The story of an unhappy housewife's rebellion. Dir. Joyce Bunuel. R. 47

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmina Wiggins Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritz magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 88

DR. DETROIT—(2hrs. 3m., '83) A conservative college professor ends up doubling as a gangster. Dir. Michael Pressman, with Dan Aykroyd. R. 109, 114, 201, 206, 210, 221, 237, 305, 307, 401, 413, 414, 418, 422, 427, 439, 512, 518, 523, 528, 533, 571, 604, 620, 625, 634, 649, 653, 662, 702, 705, 709, 732, 735, 744, 800, 817, 819, 821, 857, 864, 876

★ **E.T., THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 36, 202, 533, 641, 789, 800, 825, 864

EXPOSED—(1hr. 39m., '83) Reviewed in this issue. R. 62

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. 24, 31, 80, 100, 104, 111, 205, 210, 223, 237, 303, 411, 419, 423, 426, 450, 519, 529, 531, 541, 552, 567, 603, 628, 648, 664, 668, 707, 714, 719, 732, 746, 752, 775, 791, 796, 801, 807, 811, 854, 862, 878, 883

FLIGHT OF THE EAGLE, THE—(2hrs. 21m., '83) Jan Troell's film about a lost balloon expedition to the North Pole is handsome, intimate, detailed and tedious. Troell's hero, S. A. Andrée (Max von Sydow), an actual explorer, was obsessed with courage, and possibly longed to die. Von Sydow makes him a dour and remote creature of the north, who, in 1897, led two other men—common clay—to their doom with his vaunting fantasies. It's rather a rum story, and Troell, as if to disguise the lack of an obvious dramatic climax, tells it with a great many digressions. After a while, you wonder why the picture was made. 48

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters'

mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. 35, 236, 406, 503, 513, 530, 535, 542, 547, 549, 554, 567, 635, 638, 666, 711, 788, 848, 874, 886

FRANCES—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-pit sequences in which Frances is raped and lobotomized are virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. 11, 76, 436

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. 45, 111, 113, 205, 223, 231, 304, 408, 413, 423, 426, 531, 540, 545, 559, 566, 606, 626, 632, 648, 664, 667, 701, 707, 712, 719, 732, 745, 746, 775, 779, 783, 791, 803, 807, 821, 830, 854, 862, 873, 878, 883

HIGH ROAD TO CHINA—(1hr. 45m., '83) A fiasco. Bess Armstrong, who is hopeless—hard-edged and petulant—and Tom Selleck, who is still just a big lug, star as a tediously bickering duo of the supposedly carefree 20s (she's an heiress, he's a boozing World War I ace pilot). They tear all over Asia, shoot up peasant villages, consult gurus, and generally make fools of themselves. The picture appears to be trying to recreate the success of *Raiders of the Lost Ark*, but it doesn't have a trace of that movie's style, wit, or eccentric visual flair. Dir. Brian G. Hutton. PG. 32, 438, 503, 549, 555, 612, 635, 639, 644, 655, 658, 840

HUNGER, THE—(1hr. 38m., '83) A story revolving around the notion of eternal youth. Dir. Tony Scott, with Catherine Deneuve, David Bowie. R. 7, 37, 46, 83, 92, 103, 104, 115, 201, 206, 212, 213, 234, 306, 413, 420, 422, 428, 450, 518, 533, 536, 562, 567, 570, 601, 616, 621, 625, 637, 651, 709, 715, 730, 735, 745, 777, 790, 793, 795, 807, 819, 825, 828, 861, 867, 878

INVITATION AU VOYAGE—(1hr. 33m., '83) In French, Eng. subtitles. The story of a young man and his difficulty in dealing with the death of his twin sister. Dir. Peter Del Monte, with Laurent Malet. R. 55

★ **JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES**—(3hrs. 18m., '83) In French, Eng. subtitles. It sounds like a stunt, but it's far from that. In 1977, the young Belgian filmmaker Chantal Akerman made this study of three days in the life of a middle-class widow in Brussels, and the world of avant-garde film has never been the same since. Akerman studies Jeanne Dieleman's life from morning to night—her meticulous care of her apartment, her cooking and cleaning, her silent dinners with her son, her discreet afternoon rendezvous, day after day, with a variety of gentlemen who add to her modest income. The formal repetitions of the film build up a surprising intensity. Jeanne Dieleman may symbolize the repressed, alienated woman, but she is also a recognizable, if drastically limited, human being. On the third day, her routine begins to disintegrate, and the movie works to a quick climax that is one of the most shocking scenes in modern cinema. Starring Delphine Seyrig. 2

★ **KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays siege to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon that we don't worry about the moral implication of laughing at sickies. R. 23, 38, 92

★ **LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime*, the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. 86, 559, 723

★ **LA TRAVIATA**—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is lavish, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Plácido Domingo is a bit stolid as an actor and vocally a little too large-scale for the role (he seems incapable of quiet, delicate singing). Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. 56

★ **LIANNA**—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative,

fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. 90, 705

★ **LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up-tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea; and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it. The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Ferness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. 22, 71, 93, 211, 234, 403, 537, 554, 567, 625, 633, 707, 708, 774, 792, 793, 795, 821, 830, 878

★ **LONE WOLF MCQUADE**—(1hr. 45m., '83) An adventurous tale of a modern-day Texas Ranger bent on justice. Dir. Steve Carver, with Chuck Norris. PG. 33, 80, 202, 234, 531, 606, 664, 754, 806

★ **MAN, WOMAN AND CHILD**—(1hr. 40m., '83) A college professor, with a wife and child, discovers that he has a 10-year-old child from a former relationship. Dir. Dick Richards, with Martin Sheen, Blythe Danner. PG. 74

★ **MAX DUGAN RETURNS**—(1hr. 38m., '83) Neil Simon's latest is vulgar cotton-candy nonsense about a dying embezzler (Jason Robards Jr.) who wants to spend his last few months with the daughter (Marsha Mason) he hasn't seen in 28 years, and her son. He moves into their house and buys them cars, hi-fi equipment, and a major league batting coach to teach the boy to hit. This is supposed to be funny. Meanwhile the daughter's boyfriend (Donald Sutherland), a relentless bloodhound of a police detective, has begun to sniff out the old crook, and oh so many embarrassing complications ensue. The whole movie has a feebleness that leaves one depressed more than angry. Except for Robards, who is charming, everyone connected with it seems working at half speed. Directed by Herbert Ross. PG. 32, 54, 206, 413, 536, 541, 552, 558, 629, 632, 640, 643, 658, 709, 717, 727, 751, 774, 792, 795, 803, 807, 830, 841, 878

★ **MONTY PYTHON'S THE MEANING OF LIFE**—(1hr. 43m., '83) The boys will probably never be quite right for movies. Too many funny fellows (six) perform at once, and you don't develop a personal attachment to any of them. They're too manic, too insistently goony to offer deeper satisfactions. This latest farrago is their most violent and obscene work yet and, at times, their funniest. The sketches have something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breasts (female), and death. John Cleese has a great bit as an earnest teacher trying to hold the interest of his bored male students through a lecture-demonstration on sex. "Vaginal juices," he says. "Name two ways to get them flowing." There is also a hilarious and disgusting episode involving the world's fattest man and his inability to hold down his dinner in a posh French restaurant. The scene, putting it mildly, is memorable. With Michael Palin, Graham Chapman, Terry Gilliam, and Eric Idle. Terry Jones directed. R. 16, 41, 70, 82, 97, 109, 114, 201, 206, 210, 212, 213, 221, 307, 401, 413, 420, 422, 428, 439, 518, 526, 530, 533, 536, 567, 571, 604, 625, 634, 649, 653, 662, 702, 705, 709, 710, 714, 735, 744, 773, 779, 781, 784, 800, 803, 807, 810, 817, 819, 857, 864, 875

★ **NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the

people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Taviani work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Taviani gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guilianni De Negri and Tonino Guerra worked on the screenplay. R. 86

★ **OFFICER AND A GENTLEMAN, AN**—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 38, 755

★ **OUT OF THE BLUE**—(1hr. 29m., '83) Dennis Hopper's dogged, painful, desperately sincere portrait of a post-sixties family that has disintegrated. He plays the boozing daddy himself, an aging hipster who goes to prison for drunkenly smashing into a school bus full of children; Sharon Farrell is the dope-addict/waitress mother, desperate for pleasure while her husband is away; Linda Manz portrays the abandoned daughter, so alienated that she gradually loses hold on her life, drifting off into punk fantasies and despair. The movie has a semi-improvised, sub-Casavetes grogginess that occasionally is very moving. Hopper holds the screen—he lets himself look like a swine, and his shame can be powerfully affecting. Screenplay by Leonard Yakir and Brenda Nielson. R. 6

★ **OUTSIDERS, THE**—(1hr. 34m., '83) Francis Coppola's version of S.E. (Susie) Hinton's immensely successful young-adult novel has mistakenly preserved the book's naiveté and teen-world romanticism. The heroes are working-class youths in Tulsa—greasers—who are locked in a war they don't want with mysteriously vindictive rich kids—the Socs, short for Socials. When the high-strung Johnny (Ralph Macchio) gets pushed too far, he knives one of the Socs, and he and Ponyboy (C. Thomas Howell) go on the lam, hiding out in a deserted church. Left alone, they become sensitive, rather literary boys, as genteel as the little scholars who ride the bus home from the Lycée Français. The tone of the movie is adolescent romanticizations—utterly sincere, completely humorless, and shockingly banal. Trying for heroic lyricism, Coppola poses the kids against roiling clouds; he shoots their reflection in pools; he darkens the color, for an epic, even apocalyptic look that turns out to be more murky than anything. Kids may love it, but the only thing for adults to look at is Matt Dillon, who gives an amusingly stylized performance as a tough punk. Screenplay by Kathleen Knutsen Rowell. PG. 32, 420, 512, 541, 603, 629, 640, 858, 879

★ **PERSONALS**—(1hr. 30m., '83) After his divorce, a man tries striking up relationships through personal classified ads. Dir. Peter Markle, with Bill Schoppert. PG. 11

★ **QUERELLE**—(2hrs., '83) The last film directed by Rainer Werner Fassbinder before his death, last June, is a turbid, almost suffocating, and unbearably pretentious fiasco. Querelle, the hero of Jean Genet's early novel *Querelle de Brest*, is a beautiful young sailor whom everyone adores and lusts after, an emanation of pure evil who commits murder and betrays his lovers. No matter what he does, Querelle only grows in glamour in the eyes of his creator who surrounds him in an aura of deliriously perverse imagery. Alas, Querelle is played in the movie by the American Brad Davis whose short, conventionally muscular body and empty, all-American face bring the high-flying fantasies down with a thud. Fassbinder's insistently stylized treatment features a standard Fassbinder bar, where everyone stands around languorously making "insinuating" remarks, and a lot of ritualized homoerotic sex. And yet the material lacks

MOVIES

the charge, terror and ecstasy that makes Genet so voluptuous a reading experience. With Jeanne Moreau as a madame who turned forty and "developed a taste for hard-muscled men," Franco Nero as Querre's worshipful commander, and the usual Fassbinder stock company playing a variety of thugs, studs, pimps, and victims. 6, 58, 88

***SAY AMEN, SOMEBODY**—(1hr. 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whips around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. 73

SOMETHING WICKED THIS WAY COMES—(1hr. 34m., '83) The story of a man who must save a town from a wicked carnival proprietor's deadly secret. Dir. Jack Clayton, with Jason Robards, Diane Ladd. PG. 20, 30, 78, 82, 97, 102, 109, 201, 203, 225, 236, 306, 403, 412, 418, 422, 428, 511, 517, 519, 523, 541, 557, 561, 567, 600, 613, 617, 625, 643, 651, 714, 719, 728, 732, 747, 756, 777, 782, 793, 798, 806, 827, 857, 879

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayable role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. 14, 58, 208, 211, 232, 305, 414, 416, 418, 437, 511, 513, 516, 535, 547, 550, 554, 574, 711, 716, 719, 720, 724, 758, 842, 857, 874, 882, 884

STARSTRUCK—(1hr. 35m., '82) Jackie (Jo Kennedy), a lively punkette with a mop of wild red hair, careens all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old entrepreneur-manager, Angus (Ross O'Donovan), who is also her cousin, wheels and deals while dressed in his school uniform of knee pants and rumpled socks. The two determined, resourceful kids, who want to put on a show and raise money to save the family pub, might be Mickey Rooney and Judy Garland in Day-Glo hair. Directed by Gillian Armstrong, *Starstruck* is sweet, innocent, silly, jumpy, and fun. If you go not expecting much, you'll have a very pleasant time. 14

STILL SMOKING—(1hr. 31m., '83) Cheech and Chong get invited to a Dolly Parton/Burt Reynolds Film Festival in Amsterdam. Dir. Thomas Chong, with Cheech Morin. R. 426, 540, 615, 650, 668, 775, 790, 801

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corrup-

tions of success and money. But a movie has to be a little outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. 16, 44, 57, 92, 574, 636, 663, 700, 876

TO BEGIN AGAIN—(1hr. 33m., '83) In Spanish, Eng. subtitles. The Oscar-winner for best foreign film is tepid, genteel, and no more than mildly interesting. A Spanish poet and novelist, exiled to America since the Civil War, return to Spain in 1981 after receiving the Nobel Prize and revisits old friends and lovers. The movie employs the hoariest of sentimental devices—the hero has only six months to live and must recapture his life all at once. The star, Antonio Ferrandis, is a deplorably serene old codger but some of the minor actors are first-rate. Dir. Jose Luis Garcia. PG. 60

***TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then becomes Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. 24, 72, 85, 234, 300, 402, 408, 412, 436, 437, 453, 500, 513, 516, 521, 530, 535, 548, 549, 550, 555, 567, 570, 602, 609, 627, 639, 640, 644, 645, 655, 658, 666, 703, 707, 717, 724, 732, 745, 774, 778, 782, 789, 793, 807, 818, 840, 842, 851, 863, 873, 884, 886

VALLEY GIRL—(1hr. 35m., '83) Reviewed in this issue. R. 9, 24, 30, 83, 97, 100, 105, 109, 114, 115, 201, 204, 210, 212, 225, 237, 300, 305, 401, 403, 412, 414, 417, 422, 426, 447, 448, 512, 519, 528, 529, 541, 546, 554, 567, 602, 608, 622, 628, 631, 632, 642, 650, 653, 663, 702, 710, 714, 716, 717, 727, 731, 745, 777, 784, 791, 806, 822, 825, 858, 862, 878

WAITING FOR GAVRILOV—(1hr. 20m., '83) In Russian, Eng. subtitles. A comedy concerning a woman whose husband-to-be fails to show up for the wedding. Dir. Pyotr Todorovsky, with Ludmila Gurchenko, Sergei Shakurov. 90

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. 16

Revivals

ALL ABOUT EVE—(2hrs. 13m., '50) Bette Davis has said that if she's remembered for only one movie she hopes it will be this one. It's a superb drama, witty and satiric, of the Broadway theater and its people. Joseph Mankiewicz won Oscars both for writing and directing it; George Sanders won one as best supporting actor. 10

AMARCORD—(2hrs. 7m., '74) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—

Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. 96

BARBARELLA—(1hr. 38m., '68) A very funny, very imaginative, very sexy comic strip of a movie. Jane Fonda is a wonderful heroine in marvelous costumes in the year 40,000. John Philip Law is a handsome, sturdy bird-man. Dir. Roger Vadim. 13

CHARADE—(1hr. 54m., '63) A splashy, colorful thriller set in postcard Paris, with a suave Cary Grant helping a soignée Audrey Hepburn search for her late husband's fortune in defiance of bad men Walter Matthau, James Coburn and George Kennedy. Great fun. Dir. Stanley Donen. 96

CITY LIGHTS—(1hr., 21m., '31) There are two movies that make you laugh uproariously till the final moments, then leave you in tears. *The Baker's Wife* is one, and this is the other. Chaplin plays his best tramp role here, as the pal of a millionaire who befriends him when drunk and disowns him when sober. 10

DISCREET CHARM OF THE BOURGEOISIE, THE—(1hr. 42m., '72) A masterpiece from Buñuel's glorious old age about bourgeois swine—suave adulterers and dealers—whose repeated attempts to sit down and eat dinner are interrupted by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stéphane Audran and others. 10

EVEN DWARFS STARTED SMALL—(1hr. 36m., '68) In German, Eng. subtitles. One of Werner Herzog's striking, maddening, visionary films. It's an allegory of human meanness, set in a world peopled entirely by dwarfs, and it's not much fun. 95

FLESH GORDON—(1hr. 8m., '74) An incompetent soft-core satire of the thirties serial. There are a few good animation sequences and lots of nudity and simulated sex, but the cast and screenplay are definitely second-rate. With Jason Williams and Suzanne Fields. Dir. Howard Ziehm. 13

INVASION OF THE BODY SNATCHERS (1956)—(1hr. 20m.) The original. Outer-space plant life tries to take over the world. It's a camp classic, and plenty scary. With Kevin McCarthy, Dana Wynter and Larry Gates. Dir. Don Siegel. 13

JOUR DE FÊTE—(80m., '49) In French, Eng. subtitles. Centered around a long-legged postman in a French village, the film introduces recurring themes such as man vs. machine, and the Old World vs. the New World. Dir. Jacques Tati. 51

KING OF HEARTS—(1hr. 40m., '67) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Geneviève Bujold. 39

LAST WALTZ, THE—(1hr. 55m., '78) The 1976 farewell concert of the Band, stunningly filmed and effectively recorded, counterpointed offstage by the Band's reminiscences about the excitement and tedium of life on the road. Electricity-charged performances by the group and a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Neil Diamond, Muddy Waters, Eric Clapton and Ringo Starr. Dir. Martin Scorsese. 13

OBLOMOV—(2hrs. 26m., '81) In Russian, Eng. subtitles. A very fine Soviet movie, adapted from the classic 1858 novel by Ivan Goncharov, about a retired civil servant and absentee landlord, Oblomov (Oleg Tabakov), who lies in bed all day in a stupor of sleep, daydreaming. Oblomov's friend, Stolz (Yuri Bogatyrev), an energetic, back-slapping man, tries to bring him to life. The acting is broad yet disciplined, the photography luscious, the overall mood delicately satirical and nostalgic. Dir. Nikita Mikhalkov (*A Slave of Love*). 96

REBECCA—(1hr. 55m., '40) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Daphne Du Maurier wrote the original book, and Alfred Hitchcock directs with a characteristic blend of fear, wit, and sex. 89

RULING CLASS, THE—(2hrs. 34m., '72) An engaging Absurdist play by Peter Barnes, competently directed (with Barnes's adaptation) by Peter Medak, and starring a frenetically sanguine Peter O'Toole as a spaced-out baronet with a semi-Christ, semi-Jack the Ripper complex. 72

TOKYO STORY—(2hrs. 14m., '72) In Japanese, Eng. subtitles. Yasujiro Ozu's masterpiece about an elderly Japanese couple and their relationships with their grown children reaches the inner core of universal human experience. It is so intimate a film experience that it will remain with you as a personal memory. 2

THEATER

Many Broadway theaters will accept ticket orders on major credit cards by telephone.

- Running more than a year.
- Running more than two years.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, No. 2 World Trade Center (354-5800), & in Brooklyn at Fulton Mall Theatre Center (625-5015).

Broadway

Previews and Openings

Monday, May 2

THE CAINE MUTINY COURT-MARTIAL—John Rubinstein, Michael Moriarty, and William Atherton in a revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Previews: Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, \$21-\$24. After opening: all performances \$27 except Sat. at 8, which will be \$30. Previews now prior to a 5/5 opening. **Circle in the Square**, 50th St. W. of B'way (581-1346). 2 hrs., 10 min. All major credit cards.

DANCE A LITTLE CLOSER—Len Cariou, Liz Robertson, George Rose in a musical with book, lyrics and direction by Alan Jay Lerner, and music by Charles Strouse, based on Robert Sherwood's 1936 play, *Idiot's Delight*, now set in the Austrian Tyrol on the brink of WW III. Previews now prior to a 5/11 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$29-\$35; Wed. at 2, \$24-\$30. **Minskoff**, 200 W. 45th (869-0550). 2 hrs., 15 min. All major credit cards.

THE FLYING KARAMAZOV BROTHERS—Five young men present a diversified evening of comedy, juggling, singing, dancing—but they're not Russians, they're not related, and they don't fly. Previews: \$15 for orchestra, \$10 for balcony. Previews now prior to a 5/10 opening. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, \$11-\$29.50. **Ritz**, 219 W. 48th (582-4022). 2 hrs., 10 min. All major credit cards.

PRIVATE LIVES—Elizabeth Taylor and Richard Burton star in a revival of Noel Coward's 1930 comedy; directed by Milton Katselas. With John Cullum, Kathryn Walker, and Helena Carroll in featured roles. Previews now prior to a 5/8 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$35-\$45, Wed. at 2, \$30-\$40. **Lunt/Fontanne**, 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards.

Thursday, May 5

PASSION—Frank Langella, Bob Gunton, Cathryn Damon, Roxanne Hart, in Peter Nichols's play about a married man who is having an affair; directed by Marshall Mason. Previews start 5/5 prior to a 5/15 opening. \$17.50-\$37.50. **Longacre**, 220 W. 48th (239-6200). 2 hrs. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Diannah Carroll, Geraldine Page, and Maryann Plunkett, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Sat. at 8, \$26.50-\$32.50; Wed. at 2, \$20-\$26; Sat. at 2, \$22.50-\$28.50. **Musich Box**, 239 W. 45th St. (246-4636). 2 hrs. 10 min. Major credit cards. ●

AMADEUS—David Dukes, Mark Hamill, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$22.50-\$37.50; Fri. & Sat. at 8, \$26.50-\$40; Wed. at 2, \$20-\$30. **Broadhurst**, 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ●●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon

Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, \$20-\$30; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$15-\$25. **Alvin**, 250 W. 52nd St. (757-8646). 2 hrs. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, \$27.50-\$45; Sat. at 2, \$25-\$40; Wed. at 2, \$25-\$35. **Winter Garden**, 1634 B'way (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, \$30-\$40; Fri. & Sat. at 8, \$30-\$45; Wed. at 2, \$25-\$35. **Shubert**, 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ●●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, \$30-\$45; Wed. at 2, \$25-\$40. **Imperial**, 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Scott Holmes and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$42.50; Fri. & Sat. at 8, \$20-\$45; Wed. at 2, \$14.50-\$35. **Broadway**, Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ●●

42ND STREET—Elizabeth Allen, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, \$25-\$42.50; Fri. & Sat. at 8, \$27.50-\$45; Wed. at 2, \$20-\$35. **Majestic**, 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ●●

FOX FIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$22.50-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$20-\$30. **Ethel Barrymore**, 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita*, *Cats*, and *Jesus Christ Superstar*, has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; \$27.50-\$38. **Royale**, 242 W. 45th (239-6200). 1 hr., 45 min. Credit cards. ●

K2—Jeffrey DeMunn and Jay Patterson in Patrick Meyers's play, an interesting piece of theater which takes place at 27,000 feet above sea level, about an unsuccessful assault on a mountain. The acting is first-rate under Terry Schreiber's resourceful direction. Mon.-Thurs. at 8, Sat. at 2, \$17.50-\$27.50; Fri. & Sat. at 8, \$20-\$30; Wed. at 2, \$15-\$25. **Brooks Atkinson**, 256 W. 47th St. (245-3430). 2 hrs. Credit cards.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Wed.-Sat. at 8, Sat. at 2, Sun. at 2 & 6:30; \$30-\$40; Wed. at 2, \$25-\$35. **Mark Hellinger**, 51st & B'way (757-7064). 2 hrs., 20 mins. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twigg an aquacade star who once swam the English Channel in a musical production (music & lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Mon.-Sat. at 8, \$25-\$45; Sat. at 2, \$23-\$40; Wed. at 2, \$20-\$35. **St. James**, 246 W. 44th St. (398-0280). 2 hrs. All major credit cards.

NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, \$20-\$27.50; Fri. & Sat. at 8, \$22-\$29; Wed. at 2, \$16-\$25. **Golden Theater**, 252 W. 45th (239-6200). Credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2*, set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Maureen McGovern, Taina Elg, and Anita Morris. From 5/7, Sergio Franchi and Eileen Barnett replace Raul Julia and Maureen McGovern. Mon.-Thurs. at 8, \$32.50-\$40; Fri. & Sat. at 8, \$35-\$45; Wed. at 2, \$25-\$35; Sat. at 2, \$25-\$40. **46th St. Theater**, (221-1211). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; \$22-\$38. **Edison**, 240 W. 47th (757-7164). 2 hrs. Credit cards. ●●

ON YOUR TOES—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with additional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias (who takes Makarova's place on Saturday matinees), and Christine Andrews. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$25-\$40; Fri. & Sat. at 8, \$30-\$45; Wed. at 2, \$20-\$35. **Virginia**, 252 W. 52nd (977-9370). 2 hrs., 10 min. Credit cards.

PORGY AND BESS—Revival of the George Gershwin opera founded on the play by Dorothy and DuBose Heyward; directed by Jack O'Brien. The show has a cast of 90 and the title roles will be alternated by three different couples. Settle for the marvelous Gershwin music and the stirring spectacle of Jack O'Brien's sound direction, Douglas W. Schmidt's imposing scenery, Nancy Pott's pleasing costumes, and Gilbert Helmsley Jr.'s magnificent lighting, featuring conceivably the best stage storm ever. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$18-\$30. Wed. at 2, \$15-\$25; thru 5/15. **Radio City Music Hall**, 50th St. & 6th Ave. (757-3100). 2 hrs., 30 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Tom Chapin, John Foley, Mark Hardwick, Margaret LaMee, Deborah Monk, and John Schimmel. Mon., Wed., Thurs., and Sun. at 8 and Sat. and Sun. at 2, \$25.50-\$27.50; Fri. and Sat. at 8, \$27.50-\$29.50. **Princess**, 200 W. 48th (586-3903). All major credit cards. ●

SHOW BOAT—Donald O'Connor stars in the Houston Grand Opera production of the Jerome Kern/Oscar Hammerstein II musical classic, based on Edna Ferber's novel; directed by Michael Kahn; featuring Lonette McKee, Ron Raines, Sheryl Woods, Karla Burns, Paul Keith, Avril Gentles, Paige O'Hara, and Bruce Hubbard. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$21-\$35; Wed. at 2, \$16-\$25. **Uris**, 51st St. W. of B'way (586-6510). 2 hrs., 50 min. All major credit cards.

TORCH SONG TRILOGY—*International Stud*, *Fugue in a Nursery*, and *Widows and Children First*, all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; \$19.50-\$35. An amusing as well as moving trio of plays about the homosexual world. **Little Theater**, 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

TOTAL ABANDON—Richard Dreyfuss stars in Larry Atlas's play, set in a mid-Western courthouse, about a young man abandoned by his wife and left with his

THEATER

child; directed by Jack Hofsis. With John Heard, George N. Martin, and Clifton James. Mon.-Thurs. at 8, Sat. at 2, \$20-\$30; Fri. & Sat. at 8, \$25-\$32.50; Wed. at 2, \$17.50-\$27.50. Booth, 222 W. 45th (239-6200). 2 hrs., 10 min. All major credit cards.

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Sandra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$22.50-\$32.50; Wed. at 2, \$18-\$28. **Ambassador**, 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

WHODUNNIT—Frank Gorshin, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony (Sleuth) Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiancé, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$19.50-\$27.50; Wed. at 2, \$16.50 to \$25; Fri. & Sat. at 8, \$22.50-\$30. **Biltmore**, 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, James Coco, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Maureen Anderson, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$22.50-\$32.50; Wed. at 2, \$17.50-\$27.50. **Plymouth**, 236 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

Off Broadway

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnett Kellman, featuring Holland Taylor, Keith Charles, and Amy Wright. From 5/10 **Lamb's Theater**, 130 W. 44th (997-1780).

BURIED INSIDE EXTRA—Sandy Dennis, Vincent Gardenia, Dixie Carter, Hal Holbrook, and William Converse-Roberts in Thomas Babe's comedy about a daily newspaper whose lobster-shift staffers are victimized by a trickster's scheme; directed by Joseph Papp. Tues.-Sun. at 8, Sat. & Sun. at 3; thru 5/29. **Public/Martinson Hall**, 425 Lafayette St. (598-7150).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurd slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men, directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7, \$17.50-\$22.50. **Lucille Lortel Theatre**, 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, \$14-\$18. **A Playwrights Horizons production**. **Astor Place Theater**, 434 Lafayette St. (254-4370).

DUET FOR ONE—Eva Marie Saint and Milton Selzer star in Tom Kempinski's play about a concert violinist whose career is dramatically interrupted; directed by Jeffrey Hayden. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2, \$18-\$22, thru 6/12. **Roundabout Theater's Stage One**, 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Karen Allen, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Priscilla Lopez, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, \$16. **Westside Arts Theater**, 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7.30; \$13-\$17. **Sullivan St. Playhouse**, 181 Sullivan (674-3838).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3, \$16-\$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, \$18-\$22.50; Sat. at 7 & 10, Sun. at 3 & 7.30; \$20-\$25. **Orpheum**, 126 Second Ave. (239-6200).

MAX—A new comedy by Len Maxwell and Jason Solomon follows the misadventures of an elderly vaudeville couple who operate a boarding house for young entertainers. Tues.-Fri. at 8, Sat. at 7 & 10 Sun.

at 7; \$14-\$16; from 5/25. **Actors and Directors**, 412 W. 42nd (279-4200).

THE MIDDLE AGES—A. R. Gurney, Jr.'s new play, dealing with the Wasp mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7.30; \$18-\$20. **St. Peter's Church**, 619 Lexington Ave. (486-1666).

THE OTHER SIDE OF THE SWAMP—Royce Rytton's two-character (David Schmitt and Alexander Wilson) gay love story with an unlikely beginning and a happy ending (now you don't have to worry); directed by Lawrence Hardy. Tues.-Fri. at 8, Sat. at 7, & 10, Sun. at 3 & 7; \$14-\$16. **Actors Playhouse**, 100 7th Ave. So. (691-6226).

POPPIE NONGENA—Thuli Dumakude stars in Elsa Joubert's story about a woman's daily struggle against black oppression, with an all-South African cast, is a most straightforward, moving, and exhilarating tribute to human decency, gallantry, and the ability to endure with dignity in a hailstorm of stupid injustice. Mon.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$19.50-\$22.50. **Fairbanks Theater**, 432 W. 42nd (239-4321).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsay) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7.30. **Playhouse 91**, 316 E. 91st (831-2000).

THE RITZ—Holly Woodlawn and Casey Donovan star in a revival of Terrence McNally's comedy, set in a man's bathroom, where an innocent garbage collector is hiding to escape from a gangster; directed by Michael Bavar. With Taylor Reed, Michael Greer, Joey Faye, Dolores Wilson, and Peter Radon. Wed.-Mon. at 7.30, Sun. at 3; \$16-\$24. **Xenon**, 124 W. 43rd (221-2693).

ROSETTI'S APOLOGETICS—Musical comedy/drama by Leonard Melfi (who also plays the title role) about a group of New Yorkers on the road to the top of their dreams; directed by Crystal Field (who also plays Rosetti's true love); with George Bartenieff, Carmen Mathis, and Alex Bartenieff. Thurs.-Sun. at 8; \$4; thru 5/8. **Theatre for the New City**, 162 Second Ave. (254-1109).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$18. Opening playlet is Durang's *The Actor's Nightmare*. **Westside Arts**, 407 W. 43rd (541-8394).

TOP GIRLS—Caryl Churchill's demanding and rewarding play, which had a sold-out run with the London Royal Court Theatre cast, has resumed performances with an American cast: Sara Botsford, Donna Bullock, Kathryn Grody, Polly Draper, Linda Hunt, Valerie Mahaffey, and Freda Foh Shen. Tues.-Sun. at 8, Sat. & Sun. at 3; thru 5/15. **Public/Newman Theater**, 425 Lafayette St. (598-7150).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8, \$16-\$20. **Cherry Lane Theater**, 38 Commerce St. (989-2020).

WAITING FOR LEFTY—A revival of Clifford Odets's drama, together with *Till the Day I Die*. Wed.-Sun. at 8, Sat. at 2, Sun. at 3; \$17-\$19. **Nat Horne Theater**, 440 W. 42nd (279-4200).

WILD LIFE—Shel Silverstein's comic examination of the social disasters of urban life; directed by Art Wolff. Tues.-Fri. at 8, Sun. at 3 & 7, Sat. at 7 & 10; from 5/4. **Vandam Theater**, 15 Vandam St. (675-0498).

WINNERS—Brian Friel's play, in a double bill with George Bernard Shaw's *How He Lied to Her Husband*, starring Bernie McInerney, Jeanne Ruskin, Kate Burton, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$16-\$20. **Roundabout Susan Bloch Theater**, 307 W. 26th (242-7800).

Theater Companies

THE ACTING COMPANY—Revival of Marc Blitzstein's *The Cradle Will Rock*, directed by John Houseman; featuring Kevin Kline, Patti LuPone, Mary Lou Rosato, and Norman Snow. Tues.-Fri. at 8, Sat. at 2 & 8, Wed. at 2, Sun. at 3; \$18-\$20; 5/5-29. **American Place Theater**, 111 W. 46th (869-4731).

THE ACTORS COLLECTIVE—Gertrude Stein's *Brewsie and Willie*; Sandy Osofsky's *Left, Right, Left*. Wed.-Sun. at 8; 5/11-29. **Courtyard Playhouse**, 39 Grove St. (929-3567).

ACTORS TOURING COMPANY OF LONDON—John VanBrugh's *The Provoked Wife*; plus *Quixote*,

adapted from the Cervantes books by Richard Curtis and John Retallack. Playing in repertory; \$12-\$15; thru 5/8. **Perry St. Theater**, 31 Perry St. (255-9186).

AMAS REPERTORY—*Opening Night*, a backstage musical by Corliss Taylor-Dunn and Sandra Reaves-Phillips; directed by William Michael Maher. Thurs.-Sat. at 7.30, Sun. at 3; \$8; thru 5/15. **I E. 104th** (369-8000).

AMERICAN FOLK THEATER—Eugene O'Neill's *Anna Christie*; directed by Bob Sicking; in repertory with Clifford Mason's *Captain at Cricket*; \$8. **Richard Allen Center**, 36 W. 62nd (799-9190).

THE CLASSIC THEATRE—Strindberg's *The Father*, in a version by William Kramer; directed by Jerry Roth. Play depicts a man's descent into madness. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 5/22. **114 W. 14th St.** (242-3900).

COCTEAU REPERTORY—Friedrich von Schiller's classic, *Don Carlos*, takes place in 16th-century Spain, where the Crown Prince conspires against his father and the Inquisition. Thurs.-Sat. at 8, Sun. at 3; \$8.50. **Bowery Lane Theater**, (677-0060).

CSC REP—*Balloon*, *Ghost Sonata*, *Faust*, Parts 1 & 2; Buechner's *Danton's Death*; Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; \$5-\$12. **CSC Theater**, 136 E. 13th St. (677-4210).

THE FOOL'S THEATRE COMPANY OF OXFORD—*Unspeakeable Acts* deals with the search for identity by one individual through space and time; it stars the playwright, David Gibson, and is directed by Nigel Warrington. \$10; 5/4-22. **Harold Clurman Theater**, 412 W. 42nd (594-2370).

LA MAMA E.T.C.—Jackie Curtis and Helen Hanft, as Frances Farmer and her mother, in Nick Markovich's *I Died Yesterday*. 5/5-8, 5/12-15, at 9; \$16. **74A E. 4th St.** (475-7710).

LATIN AMERICAN THEATRE—*Viña*, a trilogy of one-acters, by Chilean author Sergio Vodanovic, about the false values of a decaying society, and the ruthlessness and materialism of today's life styles; directed by Victor Acosta. Fri. & Sat. at 8, Sun. at 6; 5/7; thru 5/8. **El Portón**, 508 W. 53rd (362-9747).

LION THEATRE COMPANY—Shakespeare's *Macbeth*, directed by Gene Nye. Wed.-Sun. at 8, Wed. at 2, Sat. & Sun. at 3; \$10; 5/2-8, 20, 21, 25. Brecht's *Edward II*, directed by Gene Nye. Wed.-Sun. at 8, Wed. at 2, Sat. & Sun. at 3; \$10; 5/11-12, 23, 25, 28. 422 W. 42nd (736-7930).

MANHATTAN ENSEMBLE—Peer Gynt, Fri. & Sat. at 7 and Sun. at 2, in repertory with Strindberg's *Miss Julie*, playing Thurs. & Sun. at 8; \$8; thru 5/15. **Open Gate**, 401 E. 29th (245-3903).

MANHATTAN PUNCH LINE—Trevor Griffiths's play, *The Comedians*, takes a serious look at the nature of stand-up comedy; directed by Munson Hicks. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; \$8. **410 W. 42nd** (279-4200).

MANHATTAN THEATER CLUB—Upstage: Three one-act plays by Jean-Claude van Itallie; *Bag Lady*, *Sunset Freeway*, and *Final Orders*; all directed by Steven Kent. Tues.-Sun. at 7.30. Sat. & Sun. at 3; \$14-\$18. 321 E. 73rd (472-0600).

NUESTRO TEATRO—*El Matrimonio a Traves de los Siglos*, works by Lope de Rueda, Cervantes, and De La Cruz; directed by Pablo Villamar. Fri. & Sat. at 8, Sun. at 3; thru 5/8. **St. John's in the Village**, 224 Waverly Pl. (861-6804).

THE PRODUCTION COMPANY—Charles Craig Lucas's *Reckless* deals with twenty years in the life of an adventurous woman; directed by Norman Rene; with Lori Cardille, W. T. Martin, Maureen Siliann, and Timothy Wahrer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; \$10. 5/11-6/5, 15 W. 28th (686-1470).

REPERTORIO ESPAÑOL—Pedro Calderon de la Barca's *A Secreto Agravio*, *Secreta Venganza*, Jose Ignacio Cabrujas's *El Dia Que Me Quieras*, and Federico Garcia Lorca's *La Zapatera Prodigiosa* in Spanish in repertory; \$7-\$8. Call for times and dates. **Gramercy Arts Theatre**, 138 E. 27th (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—*The Taming of the Shrew*, directed by Robert Mooney. Evenings at 8, mats. at 2; \$4-\$8, 5/3-28. **West Park Church**, 165 W. 86th (877-6810).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder*, *Murder One*, and *Revenge Is Sweet*. Mon.-Sat. at 8, Sun. at 3; \$6. **Theater**, 301 W. 55th (997-9582).

SOHO REP—Henry Fielding's *Rape Upon Rape*, a comedy on political corruption, directed by Anthony Bowles. Thru 5/22; \$8. **19 Mercer St.** (925-2588).

THE THEATRE COMPANY—*The Tragedy of Doctor Faustus*, Christopher Marlowe's story of Man's struggle with the Devil; in repertory with Moliere's *Misanthrope*, and Shakespeare's *Measure for Measure*. Thurs.-Sun.; \$6; thru 5/15. **Theater 22**, 54 W. 22nd (979-9321).

THE TROUPE—Nomi Rubel's *Variations*, a comedy about mixed-up identities. Thurs.-Sat. at 8, Sun. at 3; \$5; 5/5-8. 335 W. 39th St. (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABOUT IRIS BERMAN—Arnold Rabin's play about a divorcee muddled up with her lawyer and with her meddling mother; directed by John Raymond. With Kathryn C. Sparer, Jean Barker, and Gary Richards. Tues.-Sat. at 8, Sat. & Sun. at 3; \$8; thru 5/5. **Apple Corps Theater**, 601 W. 51 (664-0037). (664-0027).

AN AMERICAN WOMAN'S MYTHOLOGY—Olga Regoulche's *Calamity Jane*, in repertory with a double bill, Howard O'Brien's *Split Rock* and Mrs. Edna Double Wirth, by Jim Milbourne and Myra Bayne. Thurs. 5/15; \$10. **Wonderhorse**, 83 E. 4th St. (869-3981).

AS YOU LIKE IT—The Shakespeare play, directed by Barbara Vann, with music by David Hollister. Wed.-Sat. at 8; \$5-\$7; thru 5/21. **Medicine Show**, 6 W. 18th St. (255-4991).

BIRD OF PARADISE—Judy Geller Warner's musical comedy about a West Side New York couple; directed by Jonathan Levi; book by Susan Nier. With Steve McNaughton and Susan Elizabeth Scott. Thurs.-Sat.; \$4; 5/12-28. **TOMI Theater**, 23 W. 73rd (832-0483).

THE BEGGAR'S OPERA—An innovative production of John Gay's classic, spoofing popular show business institutions. Thurs.-Sat. at 8; \$4; thru 5/14. **Trinity Theater**, 164 W. 100th St. (222-6641).

BODY PARTS—Paul Selig's play about an 18-year-old would-be punk rocker from East Orange, and various other characters surviving in nighttime New York; directed by Jennifer McCray. Wed.-Sun. at 8; \$8; 5/4-22. **Ohio Theater**, 59 Green St. (582-4240).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; \$7.50. Fri. & Sat. at 8:30 & 11; \$10. **Theater**, 351 E. 74th (772-8707).

CONFETTI AND ITALIAN ICE—Vito Gentile's play about what all Italians do best: have big weddings; directed by Ron Comenzo; with Regina David, Victor Argo, Andrea Stulman, Andy Yavelow, Julie Lloyd, and Peter Manzione. Thurs. 5/8. **No Smoking Playhouse**, 354 W. 45th (279-5198).

D.C. AL FINE—David Wolman's comedy involving a female string quartet, a gypsy cab driver, and a Caribbean revolutionary. \$7.50. **Gene Frankel Theater**, 36 W. 62nd (666-1923).

DOUBLE BILL—James Herlihy's *Terrible Jim Fitch*, and Strindberg's *The Stronger*; both with Rip Torn and Andy Wright. 5/4-18. (Call theater for details). And one performance only (5/29 at 3), **Geraldine Page in The Human Voice**; \$15. **St. Peter's Center**, 336 W. 20th (242-4220).

DOUBLE BILL—Peter Shaffer's *The Private Ear* and Robert Patrick's *Cleaning House*, two comedies directed by John Jewel. Thurs.-Sat. at 8; 5/12-28. **British-American Acting Academy, Theater Downstairs**, 15 E. 15th (674-5602).

EGYPTOLOGY—Richard Foreman's original theater piece consisting of themes on the exoticism of ancient cultures and present-day ones. From 5/3. **Public/Other Stage**, 425 Lafayette St. (598-7150).

FIORIELLO!—A revival of the Weidman/Abbott musical about the city it celebrates; directed by Peter Webb; score by Bock/Harnick. Jim Mullins has the title role and Susi Grace plays the wife. 5/5-21; \$7-\$9. **St. Bar's Playhouse**, 109 E. 50th (751-1616).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; \$6-\$7.50. **Theater**, 2 Bond St. (473-1472).

FISH RIDING BIKES—Claire Luckham's play with eight actresses offering soliloquies on the human experience; directed by Denise Gordon. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; \$8; thru 5/6. **Interart Theater**, 549 W. 52nd (279-4200).

FOUR COMEDIES BY CHEKOV—*The Boor*, *The Harmfulness of Tobacco*, *The Marriage Proposal*, and *Swan Song*; performed by Pace students. 5/3-8 at 7:30; \$5. **Schimmel Center for the Arts**, Spruce St. lower Manhattan (285-3510).

FOUR LANES TO JERSEY—Roma Greth's play about a trip across the country by two pipe line welders living their version of the American dream; directed by Jude Schanser. With James Farkas, Roma Friedman, K. C. Kelly, and Helen Zelon. Thurs.-Sat. at 8, Sun. at 3; \$5; thru 5/8. **Marquee Theater**, 2nd floor, 189 Second Ave. (673-6341).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; \$5. **Truck and Warehouse Theater**, 79 E. 4th (254-5060).

GOING ON—Frederick Kirwin's play about four artists making the best of a snowy evening in the Hamp-

tons; directed by Dale Merchant. Thurs.-Sun. at 8; \$8; thru 5/22. **Riverwest**, 155 Bank St. (243-0259).

THE GREATEST DAY OF THE CENTURY—Roma Greth's play dealing with three adolescents forced to come to terms with themselves on V-J day, 1945. Sun. & Mon. at 7:30, Sat. at 4; \$5; thru 5/15. **St. Clement's**, 423 W. 46th (246-7278).

HAJJ—A Mabou Mines production written by Lee Breuer, performed by Ruth Maleczek. Title refers to the pilgrimage every Muslim is expected to make to Mecca. Wed. & Thurs. at 8, Fri.-Sun. at 7 & 9. **Public Theater**, 425 Lafayette St. (598-7150).

A HELL OF A MESS—Eugene Ionesco's comedy takes an off-beat look at the effects of sudden good fortune on a ridiculously average young man; directed by Joann Green. Sun.-Wed. at 8; \$6; thru 5/4. **78th St. Theater**, 236 W. 78th (595-0850).

I AM HIS WIFE—The story of Albert Schweitzer's life as seen through his wife's eyes; directed by Ian Stuart. 5/5, 7, 8, & 9 at 8:30; also 5/7 at 3. **New Vic Theater**, 219 Second Ave. (586-0366).

JEEVES TAKES CHARGE—Edward Duke stars in this one-man, two-act, 12-character play based on the *Wodehouse* novels; directed by Gillian Lynne. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; preview tickets 5/6-15. \$12-15. After opening, 5/17, 18-20. **The Space at City Center**, 55th St. betw. 6th & 7th (246-8989).

THE JEWELER'S SHOP—Karol Wojtyla's (Pope John Paul II's) play deals with the emotions of three couples as they encounter the sacrament of marriage. 5/5-7, 5/12-14 at 8; 5/1, 8, & 15 at 3; \$4. **Sacred Hearts Repertory**, 307 E. 33rd St. (581-6470).

JULIUS CAESAR—A new production of Shakespeare's tragedy. Tues.-Sat. at 8, Sun. at 3; \$7; thru 5/19. **William Redfield Theater**, 354 W. 45th (582-7862).

THE JUNIPER TREE—A tragic household tale, written, directed, and composed by Wendy Kesselman. Tues.-Fri. at 8, Sat. at 2 & 8; thru 5/7. **St. Clement's**, 423 W. 46th (582-1978).

JUST JAMES JUDY—Judy, Annette Taylor, and Donna Smith, in James Judy's musical; directed by Philip Bliwas. From 5/9; \$5. **Chernuchin Theater**, 314 W. 54th (581-3044).

THE KING TRILOGY—Three full-length plays by Alexander Francis Horn, directed by Sharon Gans, dealing with the assassination of political figures of the 60s. *Adam King* plays Tues. & Fri. at 8; *The Magician*, Wed. & Sat. at 8, and *I*, Thurs. at 8 and Sun. at 3. **Westbeth Theater**, 151 Bank St. (691-2272).

THE LIVING ROOM—John Marley stars in Jack Siegel's play about a middle-aged couple who've changed their lifestyle for cross-country travel in a van. Wed.-Sat. at 8; \$5. **American Theater of Actors**, 314 W. 54th (581-3044).

MARATHON '83—The first wave of six one-act plays, 5/4 through 5/23, and the second wave runs through 6/13. *The Dolphin Position* (Percy Granger), *The Survivalist* (Robert Schenkkan), *Poisoner of the Wells* (Brother Jonathan, O.S.F.), *Postcards* (Carol K. Mack). Wed.-Mon. at 7:30, Sat. and Sun. at 2:30; \$12 for single performances, a marathon pass for \$36. **Ensemble Studio**, 549 W. 52nd (247-4982).

MARY BARNES—David Edgar's play based on R. D. Laing's work about the struggle to rescue a woman from madness; directed by Gideon Y. Schein; starring Laura Esterman. Wed.-Mon. at 8, Sun. at 3; \$8; 5/4-22. **New York Theater Studio**, 2109 Broadway (496-7833).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's romantic comedy, directed by Janet Hayes Walker. Tues.-Sat. at 8, Sun. at 5; \$8; 5/10-20. **Church of the Heavenly Rest**, 2 E. 90th (534-5366).

MIRAGE—Malcolm Stewart's mystery, directed by Granville Burgess, about an international journalist who visits the island retreat of the wealthiest man in the world. 5/18-6/4 at 8, Sat. mats at 2; \$6. **Theatre Off Park**, 28 E. 35th (679-5864).

MOON RHYTHMS—An evening of one-acters by Billy Aronson and Richard McBrien; directed by Robert S. Johnson. Sun.-Wed. at 7:30; \$6; 5/3-25. **18th St. Playhouse**, 145 W. 18th (924-0077).

MY ASTONISHING SELF—The Irish actor Donal Donnelly plays George Bernard Shaw in a return engagement of a show devised from the writings of Shaw by Michael Voysey. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7:30; \$13-\$18; from 5/3. **Players Theater**, 115 MacDougal St. (254-5076).

NIGHT MUST FALL—A revival of Emlyn Williams's suspense murder play; directed by Charles Regan. 5/3-7 at 8, 5/8 at 3; \$4. **Nameless Theater**, 125 W. 22nd (242-9768).

OBEDIENCE SCHOOL—Laura Farabough's mixed-media production about an emotional relationship in a state of distress. Wed.-Sun. at 8, late shows Fri. & Sat. at 10; \$9; 5/4-8, 11-15, 18-22. **Performing Garage**, 33 Wooster St. (966-3651).

OFF THE WALL—(Or, Did I Put My Foot in Your Mouth?) Musical comedy revue, political satire and

improvisation. Wed. & Sun. at 7:30, \$3; 4th Wall Repertory, **Truck & Warehouse**, 79 E. 4th (254-5060).

THE OXCART—Rene Marques's classic Puerto Rican drama following a family's migration from the island's hills to its cities; directed by Roberto Rodriguez. In English, Wed.-Fri. at 7:30. In Spanish, Sat. & Sun. at 2:30 & 7:30; \$7. **Puerto Rican Traveling Theater**, 304 W. 47th (354-1293).

PAS DE DEUX—Two one-acters by Pascal Vrebos, *Entre-Chat* and *Polycarpe-Incarnate*. Wed.-Sat. at 8, Sun. at 3; \$5; thru 5/22. **American Renaissance**, 112 Charlton St. (929-4718).

A PHOENIX TOO FREQUENT—Christopher Fry's comedy; set in ancient Roman times; directed by Lee Minter, starring Mary Ed Porter, Deborah Unger, and Alan Bruun. 5/2-4 at 8. **Tyson Studio**, 1026 Sixth Ave. (354-8471).

THE PLAYBOY OF THE WESTERN WORLD—J.M. Synge's play about a youth who "murders" his father and is proclaimed a hero; directed by Elizabeth Tracey. 5/3-7 at 8, 5/4 & 5 at 2; \$3 for adults, \$2 for students, \$1 for senior citizens. **Pope Auditorium**, 113 W. 60th St. (841-5267).

PRE PARADISE, SORRY NOW—Rainer Werner Fassbinder's play about the Moor Murderers, Ian Brady and Myra Hindley, "exposing the society which allows their existence." Directed by Ken Stirbl, with an eight-member ensemble which creates more than 90 roles. Thurs.-Mon. at 8:30; thru 5/15. **The Cubiculo**, 414 W. 51st (686-7733).

SHE LOVES ME—Musical by Joe Masteroff, Jerry Bock, and Sheldon Harnick; directed by David Gaines. Sat. at 9, Sun. at 3:30; \$6; thru 5/22. **East-side Theater**, 931 First Ave. (486-1431).

SHERLOCK HOLMES EMBATTLES COUNT DRACULA—Fred Fendren's fantasy. Thurs.-Sat. at 8; Sun. at 2; \$6; thru 5/29. **Prometheus Theater**, 239 E. 5th St. (477-8689).

SHE STOOPS TO CONQUER—or *The Mistakes of a Night*, Oliver Goldsmith's 18th-century comedy of a girl forced to disguise herself as a barmaid to win the heart of a shy youth; directed by Casey Kiziah. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 5/8. **Alvina Krause Theater**, 306 W. 38th (564-3293).

SODOM AND GOMORRAH—A. R. Bell's comedy/drama with a biblical theme; directed by Steven Baker. Thurs.-Sun. at 8; \$4; thru May. **Dramatic Personae**, 25 E. 4th St. (468-8285).

STEEL ON STEEL—Brandon Cole's play about an Italian-American family struggling to achieve the American dream; directed by Richard Bell. Thurs.-Sat. at 8, Sun. at 3; \$6; 5/8-29. **West Side Y**, 5 W. 63rd (724-3080).

STRAY DOG STORY—Robert Chesley's fairy tale for adults; directed by Nicholas Deutsch. Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 10; \$6; \$7. **Shandol Theater**, 137 W. 22nd (243-9504).

STREAMERS—David Rabe's drama, directed by Larry Kirchgaessner. Thurs.-Sat. at 8; \$6; 5/5-21. **FSW Studios**, 243 W. 55th (695-5342).

THREE BY BRECHT—*The Informer*, *The Jewish Wife*, and *The Chalk Cross*; directed by Marion Brasch. 5/7, 14, 15, 20, 21 at 7:30; \$5. **Eastside Center**, 931 First Ave. (486-1431).

TRIO—Three one-acters by Bill Harris, *The Society of Men*, *Smoke/Holy/Smoke*, and *Every Goodbye Ain't Gone*; directed by Nathan George. Thru 5/15. **New Federal Theater**, 466 Grand St. (598-0400).

UNDER MILK WOOD—Revival of Dylan Thomas's poetic drama depicting a day in a Welsh coastal town; directed by Lee Frank. Thurs.-Sat. at 8, Sun. at 3; \$5; thru 5/15. **Hartley House Theatre**, 413 W. 46th (787-1073).

WE WON'T PAY! WE WON'T PAY!—Dario Fo's comedy about two working-class families who decide to fight inflation with civil disobedience; directed by Ronny Davis. In Spanish. Fri. & Sat. at 8, Sun. at 5; \$5; thru 5/18. **Teatro 4**, 175 E. 104th (534-4994).

THE WILDERNESS OF SHUR—Nicholas Biel's play dealing with the civil rights of minority groups; directed by Gordon Edelstein. 5/5-29. **New Federal Theater**, 466 Grand St. (598-0400).

WILD GARDENS OF THE LOUP GAROU—Drama in poetry and music, created and composed by Carman Moore, about the man/wolf spirit from New Orleans voodoo folklore. 5/5-9 at 8:30; \$4. **Judson Memorial Church**, 55 Washington Square So. (777-0033).

WIN/LOSE/DRAW—A trio of plays, *Little Miss Fresno*, *Final Placement*, and *Chocolate Cake*, written by Ara Watson or Mary Gallagher or both. Christine Estabrook and Lynn Milgrim head the cast. **Provincetown Playhouse**, 133 MacDougal St. (777-2571).

NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. **New York Magazine** will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ADELE ALSOP—Large scale Utah and New England landscapes, thru 5/7. Findlay, 41 E. 57th (486-7660). Mon.-Sat. 10-5.

ARMAN—Bronze sculpture including cellos, violins, and piano, 5/4-6/4. del Re, 41 E. 57th (688-1843).

ROBERT ARNESON—Self portraits, "nuclear war heads" in ceramics, thru 5/27. Frumkin, 50 W. 57th (757-6655).

RALPH BACERRA—Ceramic wall paintings, thru 5/14. Portnoy, 56 W. 57th (757-0461).

JOHN BELLANY—Mythic expressionistic images, thru 5/7. Esman, 29 W. 57th (421-9490).

ELIZABETH BLACKADDER/HENRY MOORE—Flowers and fabulous cats in watercolor/Sculpture, drawings, and prints. Thru 5/28. Heidenberg, 50 W. 57th (586-3808).

NELL BLAINE—Gloucester landscapes, interiors, still lifes, thru 5/18. Fischbach, 29 W. 57th (759-2345).

ALICE DALTON BROWN—Windows and porches seen through different lights and foliage, thru 5/26. Sachs, 29 W. 57th (421-8686).

STEPHEN BUCKLEY/RICHARD HAMILTON—Woven canvas, wood, wire covered with painterly patterns/Nine collotype screen prints. Thru 5/21. Alexander, 20 W. 57th (757-3721).

OLGA DE AMARAL—Gold leaf, gesso, and pigment on woven fiber, thru 5/24. Modern Master Tapestries, 11 E. 57th (838-0412).

CECILY BARTH FIRESTEIN—Birthday mono-prints using found objects, collage, thru 5/14. Phoenix, 30 W. 57th (245-5095).

R.C. GORMAN/CHUCK HENNINGSSEN—Drawings, lithos, sculpture with Navajo themes/Photos. Thru 5/15. Mack, 50 W. 57th (582-3606).

MICHAEL GREENBERG/SELCHOW—Photos of quiet spaces/Oils and metal sculpture. Thru 5/21. Images, 11 E. 57th (838-8640).

CHARLES HINMAN—Geometric shaped canvases, 5/5-28. Galleri Bellman, 41 E. 57th (486-7944).

ALEXANDER HOLLWEG—Colorful countryside in 24 panels, thru 5/21. Kornblee, 20 W. 57th (586-1178).

WILLIAM S. HORTON—America in paint, thru 5/7. Hammer, 33 W. 57th (644-4400). Mon.-Fri. 9:30-5:30, Sat. 10-5.

WILLIAM KING—Seven over-life-size cast and sheet aluminum figures, thru 5/27. Dintenfass, 50 W. 57th (581-2268).

ALFRED KUBIN—Symbolic, dream imagery drawings and paintings with a predilection for the macabre, thru 5/7. Galerie St. Etienne, 24 W. 57th (245-6734).

EDMUND D. LEWANDOWSKI—Precisionist paintings from 1950, works on paper, 1982/Avery, Benton, Greene, March. Thru 5/29. Deutsch, 20 W. 57th (765-4722).

KARL MANN—Collages using drapery, brushes, pipes, thru 5/14. Arras, 29 W. 57th (421-1177).

HENRY MOORE/VICTOR WILLING—Small recent sculpture of reclining females, mothers/Large scale paintings of ambiguous structures made up of wood, plants, feathers. Thru 6/4. Jacobson, 24 W. 57th (581-8346).

CAROL MOTHNER/STANLEY WULC—Flower and fruit still lifes/Still life photos in the manner of the old masters. Thru 5/28. Witkin, 41 E. 57th (355-1461).

OLIVIA MUNROE—New work on paper, 5/3-30. Markel, 50 W. 57th (581-1909).

BRIAN NISSEN—Sculpture, collages, 5/5-6/4. Galleria Joan Prats, 29 W. 57th (486-6770).

ANNETTE OKO—Recent paintings, thru 5/14. Zarre, 41 E. 57th (752-0498).

GREGORIO PRESTOPINO—Painting of nymphs, thru 5/21. Midtown, 11 E. 57th (758-1900).

LEO RABKIN—Color saturated abstract watercolors and recent boxes, thru 5/12. Pearl, 38 E. 57th (838-6310).

ROLPH SCARLETT—Precisionist drawings and watercolors, 1925 to 1935, abstractions from 1935 to 1945, thru 5/14. Washburn, 42 E. 57th (753-0546).

VICKI SCURI—Mixed-media collages, 5/3-14. Hankook, 50 W. 57th (581-5159).

DAVID SHAPIRO—Detailed mixed-media drawings, thru 5/14. Gettler/Pall, 50 W. 57th (581-2724).

DAVID SHARPE—Naive nudes, thru 5/25. Adler, 37 W. 57th (980-9696).

MURIEL SILBERSTEIN-STORFER—Mixed-media assemblages, thru 5/14. Gallery 84, 30 W. 57th (581-6000).

ERIC SNELL—Sculpture, thru 5/14. Touchstone, 29 W. 57th (826-6111).

PAT STEIR—The Tree/The dance theater project for The Hague by Koolhaas. Thru 5/7. Protetch, 37 W. 57th (838-7436).

ALBERT WEIN—Wood, bronze, and marble sculpture, some whimsical, some mythical, 5/4-28. Grand Central, 24 W. 57th (867-3344).

Madison Avenue and Vicinity

JOSEF ALBERS—From early figurative graphics to the "Homage to the Square" series, 5/3-6/11. Goethe House, 1014 Fifth (744-8310).

GEORG BASELITZ—A retrospective, 1962 to 1982, thru 5/7. Fourcade, 36 E. 75th (535-3980).

JULIAN BARROW/HARRY SMITH—An Englishman's view of New York/Furniture in miniature. Thru 5/27. Coe Kerr, 49 E. 82nd (628-1340).

MICHAEL COHN/STEPHEN DEE EDWARDS—Hard edged glass constructions/"Sea Forms," in organic blown glass. Thru 5/21. Heller, 965 Madison (988-7116).

ROBERT COMBAS—Paintings, 1983, thru 5/21. Castelli, 4 E. 77th (288-3202).

DAVID COX (1783-1859)—Forty watercolors by this Englishman, thru 5/28. Davis & Langdale, 746 Madison (861-2811).

RICK DINGUS—Photo-drawings, 5/2-31. Urdang, 23 E. 74th (288-7004).

JOHN DOBBS—Baseball and beach scenes, thru 5/21. ACA, 21 E. 67th (628-2440).

RICHARD ESTES—Realist urban landscapes, thru 5/5. Stone, 48 E. 86th (988-6870).

JOHN GABLE—Watercolors, thru 5/14. Payson. Weisberg, 822 Madison (249-1666).

DOUGLAS GORSLINE—Paintings, thru 5/7. Bodley, 1063 Madison (249-2155).

RENATO GUTTUSO—Twenty figurative expressionist paintings and twenty works on paper, thru 5/15. Acquavella, 18 E. 79th (734-6300).

NIGEL HALL—Painted aluminum wall sculptures and drawings, thru 6/1. Elkon, 1063 Madison (535-3940).

JOHN HELIKER—Paintings and drawings, thru 5/14. Kraushaar, 724 Fifth (307-5730).

HANS HINTERREITER/JOSEF STAUB—Richly colored canvases from the 30's and the present/Stainless steel sculpture of loops, knots. Thru 5/28. Ericson, 23 E. 74th (737-6155).

IVON HITCHENS (1893-1979)—The English countryside, thru 5/12. Waddington, 1044 Madison (861-0600).

WILL HORWITT—A monumental drawing and eight related sculptures, 5/3-6/3. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

ASGER JORN—Expressionist works, thru 5/28. Lefebvre, 47 E. 77th (744-3384).

ELSIE KENT—Soft focus landscapes, thru 5/6. Bodley, 1063 Madison (249-2155).

TSCHANG-YEUL KIM—Trompe l'oeil canvases of glistening waterdrops, thru 5/7. Staempfli, 47 E. 77th (535-1919).

MIRO—Aquatint etchings from the 60's and early 70's, thru 5/21. Rolly-Michaux, 943 Madison (535-1460).

HENRY MOORE—Etchings and lithos, 5/2-28/Drawings and watercolors, 5/3-6/11/Sculpture, watercolors, drawings, thru 5/15. AAA, 663 Fifth (755-4211)/Beadleston, 60 E. 91st (348-7234)/Weintraub, 992 Madison (879-1195).

ALFRED I. MUNNINGS—105 paintings and 20 watercolors dealing with horses and racing, thru 6/

3. Wildenstein, 19 E. 64th (879-0500). Mon.-Fri. 10-5.

RICHARD PICCOLO—Allegorical figures, thru 5/18. Schoelkopf, 825 Madison (879-4638).

LUIS QUIROS—Clowns, dragon ladies, vengeful women, thru 5/14. Felicie, 141 E. 56th (752-7567).

MAN RAY—"Mathematical Objects," still life photos/The "surreal" by Amenoff, Benglis, Borofsky, De Chirico, Samaras. 5/3-6/30. Miller, 724 Fifth (246-1625).

PAUL RESIKA—Massachusetts and Mexico, thru 5/14. Graham, 1014 Madison (535-5767).

EDWINA SANDYS—Silhouettes in marble, thru 5/7. Sindin, 1035 Madison (288-7902).

WILLIAM SCOTT—Still life series in paint and gouache, thru 5/28. Gimpel Weitzenhoffer, 1041 Madison (628-1897).

DAVID SMITH—Sculpture, painting, drawing, thru 5/12. Knoedler, 19 E. 70th (794-0550).

STANLEY SPENCER (1891-1959)—Visionary scenes of a "village in heaven," thru 5/28. CDS, 13 E. 75th (772-9555). Mon.-Sat. 10-6.

BETTY TOMKINS—Animals using the repetition of words to create the form, thru 5/28. Steinbaum, 903 Madison (734-3373).

CY TWOMBLY—Paintings, thru 5/27. Mazoh, 13 E. 76th (737-2203).

SoHo

STEPHEN ANTONAKOS—New neon works, thru 5/28. Bonnier, 420 W. Broadway (334-8414).

JEAN BALES/KING KUKA—Miniatures of Native American Indian ceremonies/Mythical watercolors of the Blackfeet. Thru 5/31. Twenty Six Horses, 484 Broome (925-6346).

BENNETT BEAN—Ceramic vessels, 5/7-27. Heller, 71 Greene (966-5948). Wed.-Sat. 11-6, Sun. 12-5.

ADOLF BENCA—Horrors of war in drawings, pastels, 5/3-6/4. Twining, 33 Bleecker (674-2070).

JANET BRAUN-REINITZ/MARJORIE SHAW KUBACH—Fire zones in paint on paper/Large watercolor still lifes. Thru 5/15. Pleiades, 164 Mercer (226-9093).

JAMES BROWN/BRETT DE PALMA—Elemental expressionistic masks in oil, enamel and pencil on canvas/Dream scenes using shocking color in acrylic and collage. Thru 5/7. Shafrazi, 163 Mercer (925-8732).

JAMES COIGNARD—Man and nature in mono-prints, 5/4-6/5. Circle, 468 W. Broadway (677-5100).

DIANE FITZGERALD—Abstract drawings using oil stick, pencil, thru 5/12. Eno, 101 Wooster (226-5342).

JOE FYFE—Dream-like images, thru 5/21. Toll, 146 Greene (431-1788).

STEVE GIANAKOS—New drawings and paintings, thru 5/11. Gladstone, 152 Wooster (505-8690).

PAT GOLDSTEIN/CYNTHIA MAILMAN—Abstract silk screens inspired by highways/Vistas and daylight on the desert. Thru 5/11. Soho 20, 469 Broome (226-4167).

SHALOM GOREWITZ/MARK SWARTZ—Video-tapes/Recent paintings and drawings. Thru 5/7. Semaphore, 462 W. Broadway (228-7990).

FRED GUTZEIT—Complex scenes painted on work gloves, 5/3-21. 55 Mercer (925-8126).

HANS HAACKE—An installation dealing with nuclear arms and the President, thru 5/21. Weber, 142 Greene (966-6115).

BRYAN HUNT—Recent sculpture, thru 5/14. BlumH. elman, 112 Greene (245-2888), and 20 W. 57th.

ANN MARGETSON/SANDRA ORLOVSKY—Ink and chalk modern myths/Nature in cloth. Thru 5/5. Ward-Nasse, 178 Prince (925-6951).

ATHOS ONGARO—Classical bronzes and marble sculpture, thru 5/9. Annina Nosei, 100 Prince (431-9253).

JOANNA POUSETTE-DART—Mixed-media abstractions, thru 5/28. Caldwell, 383 W. Broadway (966-6500).

JOEL SHAPIRO—Recent sculpture, 5/5-6/4. Cooper, 155 Wooster (674-0766).

BARBARA SPILLER—Imagery from flowing water in long vertical canvases, thru 5/15. Atlantic, 458 W. Broadway (228-0944).

ROBERT STACKHOUSE—Watercolors, drawings, sculpture attuned to landscape, thru 5/7. Hutchinson, 138 Greene (966-3066).

ROBIN TEWES—Teenagers, party-goers and sofas, thru 5/21. Josef, 113 Prince (475-3837).

JACK TWOROV—Painterly geometry in "Alternatives," "Indian Red" and works on paper, thru 5/11. Hoffman, 429 W. Broadway (966-6676).

WALTER WEISSMAN—Structures and shelters, an architectural installation, thru 5/15. 14 Sculptors, 164 Mercer (966-5790).

LYNTON WELLS—Landscapes, some with painted fields impacted onto photos, thru 5/7. Solomon, 392 W. Broadway (925-1900).

MARK WILENSKY—Black ink on paper, thru 5/8. Pindar, 127 Greene (533-4881).

Other

THOMAS BANG—Expressionistic sculpture, thru 5/28. Bouckaert, 100 Hudson (925-6239).

DIKE BLAIR/MILO REICE—Textural abstractions/Narrative frescoes in chapel form dedicated to Raphael. Thru 5/21. Di Felice, 295 Lafayette (334-8192).

PAUL BOWEN—Recent sculpture and drawings/Photos by Appelt, Lynes, Molinier. 5/4-28. Hardison, 795 Broadway (505-6220).

ROBERT CHOTINER/BIBI LENCEK—American roads/Six foot oil pastel drawings of realistic images on separate bands of color, thru 5/15. Noho, 542 LaGuardia Pl. (473-9619).

MARK DI SUVERO—Large sculpture including "swinging beds," thru 5/7. Oil & Steel, 157 Chambers (964-1567).

LORETTA DUNKELMAN—New paintings, thru 5/14. A.I.R., 63 Crosby (966-0799).

STEVE KENNY—Exotic flora, art deco, thru 5/29. Segal, 339 Columbus (724-7244).

HELY LIMA—Recent figurative constructions of New York City, thru 5/15. Zoma, 327 Columbus (595-0500).

CARRIE SCHOENFELD/PATRICIA PICKMAN—The human form in socio-political situations/Plaster figures. Thru 5/31. Pietrasanta, 121 E. 24th (254-5610).

JEANETTE PASIN SLOAN—Large bold still lifes, thru 5/7. Einstein, 243 E. 82nd (628-8782).

JOHN SLOAN—130 etchings by this founding member of The Ash Can School, thru 5/22. Ryan, 452 Columbus Avenue (799-2304).

DANNY WILLIAMS—Painterly geometric abstractions, thru 6/4. Delahunty, 291 Church (226-2519).

GROUP SHOWS

57th Street

BLUMHELMAN—20 W. 57th (245-2888). Duff, Man-gold, Nauman, 5/4-28.

DYANSEN—11 E. 57th (489-7830). Works on paper by Miro, Picasso, Wyeth, 5/3-28.

JANIS—110 W. 57th (586-0110). Basquiat, Jaudon, Marisol, Ryman, Segal, 5/5-6/3.

KENNEDY—40 W. 57th (541-9600). "The American Tradition of Realism: Paintings and Sculpture of the 20th Century," thru 5/7.

SUMERS—50 W. 57th (541-8334). Journeys in graphics by David, Feininger, Lewis, Lozowick, 5/3-6/10.

Madison Avenue and Vicinity

AARON—32 E. 67th (988-5248). 18th century French paintings, thru 5/30.

ALDIS BROWNE—1018 Madison (593-3560). 100 years of British prints, thru 6/3.

BERNSTEIN—33 E. 74th (288-3002). Post Impressionist and cubist works by Gleizes, Lhote, Serusier, Vuillard, thru 5/31.

CHINA INSTITUTE—125 E. 65th (744-8181). Bamboo carvings of China with a focus on the Ming and Qing periods, thru 5/31.

COLNAGHI—26 E. 80th (772-2266). 15th and 16th century Netherlandish paintings, thru 5/14/18th century French drawings, thru 5/26. Mon-Fri. 10-6, Sat. 11-5.

FORUM—1018 Madison (772-7666). Robb's series of "Apollo and Daphne in Umbria," drawings by de Francia and Newbolt, thru 5/14.

GRAHAM—1014 Madison (535-5767). American figure painting and portraits from Stuart to Pene du Bois, thru 5/27. 19th and 20th century British paintings, watercolors, drawings, plus contemporary pottery from Britain, thru 5/26.

HIRSCHL & ADLER—21 E. 70th (535-8810). English formal and cottage gardens in the Victorian era, thru 5/27.

LABOETIE—9 E. 82nd (535-4865). Balla, Balthus, Braque, Gris, Kandinsky, thru 5/30.

MARBELLA—28 E. 72nd (288-7809). The New York scene by Flagg, Hallowell, Goetz, thru 5/14.

MCCARRON—1014 Madison (772-1181). Mon-Sat. 10-5. British printmakers from the 16th century to now, thru 5/28.

MERRIN—724 Fifth (757-2884). Classical sculpture from Greece, Rome, Etrusca, thru 5/30.

NOORTMAN & BROD—1020 Madison (772-3370). 18th and 19th century British paintings, thru 5/27.

PORTRAITS, INC.—985 Park (879-5560). Mon-Sat. 10-6. British sporting art from 1750-1950, thru 5/13.

SCHILLAY & REHS—305 E. 63rd (355-5710). Mon-Fri. 9-5:30, Sat. 10-1. 19th and early 20th century British oils, thru 5/17.

SEAGRAM & SONS—375 Park (572-7379). Mon-Fri. 9:30-4:30. Interiors by Adams, Artschwager, Meyerowitz, Tice, thru 5/26.

STEUBEN GLASS—Fifth at 56th (708-5480). Mon-Sat. 9:30-5:30. 18th century diamond stipple engraving on crystal glasses, thru 5/14.

ZABRISKIE—724 Fifth (307-7430). Sculpture from the 40's and 50's by Ferber, Hare, Lipton, Zogbaum, thru 5/23.

Soho

ART AND DESIGN—152 Wooster (777-4207). Five artists including Peleg, Wolf, thru 5/15.

CENTER FOR BOOK ARTS—15 Bleeker (460-9768). Artist made books from Britain, thru 5/27.

DRAWING CENTER—137 Greene (982-5266). Mon-Sat. 11-6, Wed. 11-8. Great drawings from The Royal Institute of British Architects including 82 masterpieces of English, French, Italian, American, and Indian architectural drawings, thru 7/30.

GALERIE NAIFS ET PRIMITIFS—172 Prince (925-0918). Tues.-Sun. 12-8 p.m. Naive gardens, thru 5/15.

JORDAN VOLPE—457 W. Broadway (533-3900). The later years of Rookwood pottery, 1915 to 1950, thru 5/14.

KNOWLTON—153 Mercer (794-9700). Africano, Basquiat, Boisrond, Christo, Haring, Longo, Salle, Samaras, thru 5/7.

MEISEL—141 Prince (677-1340). Eight contemporary British realists, thru 5/28.

MILLIKEN—98 Prince (966-7800). Realists Berlind, Castle, Denby, thru 6/1.

SOHO BUILDING—110 Greene (825-9405). Eight British painters in the 80's, thru 5/28.

THORP—419 W. Broadway (431-6880). Fischl, Kiff, Lees, True, thru 5/7.

VISUAL ARTS—137 Wooster (598-0221). Paintings by Fraser, Loreto, Riley, and Wang plus sensual photos by Della Serra, thru 5/22.

WARD-NASSE—178 Prince (925-6951). Composite ceramics by Bohm, cries by Krieger, and color symbol by Tuculescu, 5/7-26.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

ARTISTS SPACE—105 Hudson (226-3970). Five individual installations, thru 5/7.

BAUM—12 W. 37th (695-7200). Mon-Fri. 9-5. Screen-prints, drawings, paintings by members of the English Retigraphic Society, thru 5/27.

CITY—2 Columbus Circle (974-1150). New Scottish prints, thru 5/13.

CLOCKTOWER—108 Leonard (784-2084). Film and video installations, thru 5/21. Wed-Fri. 1-6, Sat. 10-6.

FRANKLIN FURNACE—112 Franklin (925-4671). British soundworks and a window installation, "Maypole," by Peterson, thru 5/14/Multiples by Latin American artist, thru 6/25.

GALLERY 1199—Martin Luther King Jr. Labor Center, 310 W. 43rd (582-1890). The urban environment during the Depression years by Benton, Evergood, Marsh, Neel, Shahn, Soyars, thru 5/14.

GLASSMASTERS GUILD—621 Avenue of Americas (924-2868). Stained glass by four, thru 5/17.

GREY—NYU, 33 Washington Pl. (598-7603). 19th and early 20th century British sporting pictures, 5/2-6/11.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. "Kanban," shop signs of Japan from the 17th to the early 20th century, thru 6/12.

MALL AT CUNY—33 W. 42nd (790-4331). Library. Mon-Thurs. 9-8 p.m., Fri. 9-5. Sports by King, Neiman, Peak, thru 5/13.

Café Carlyle
Presents
Bobby Short
Tues. thru Sat.
10 P.M. and Midnight shows
Cover per show—\$20 per person
No minimum
Supper from 6 P.M. to 1 A.M.

Bemelmans Bar
Barbara Carroll
Mon. thru Sat.
From 9 P.M. Cover \$4.50 p.p.
HOTEL CARLYLE
Madison Ave. at 76 Street • Tel. 744-1600

"BRILLIANTLY CHIC & VASTLY ENTERTAINING!"—Clive Barnes, N.Y. Post

"TO BE SEEN!"
—John Simon, N.Y. Mag.

**Tues.-Sat.
3 SHOWS
SAT. EVE.!**
CALL 382-1614

Dinner Downstairs at
O'Neals 1/93
869-4200

**UPSTAIRS
ATO'NEALS
AMUSICALREVUE
CONCEIVED & DIRECTED BY
MARTIN CHARNIN**

HERBIE MANN
at
Saratoga

Tues.-Thurs. 10 & 11:30 PM
Fri. & Sat. 9:30, 11:30 & 1 AM
Dining until 10 PM
Late Night Supper 10-1 AM

LIMITED ENGAGEMENT:
APRIL 26-JUNE 3

\$10.00 Music Charge
per Show.

Call 744-8714. 995 Fifth Avenue, at 81st Street
New York, N.Y. 10028

TANG'S CHARIOT
HWA YUAN
SUPERB SZECHUAN CUISINE

New York's First
"The Succulent"
BEGGAR'S CHICKEN

Four
Season
Sidewalk
Cafe

OPEN 7 DAYS - LUNCHEON-COCKTAILS-DINNER
PARTY FACILITIES Tel: 355-5096
236 EAST 53rd STREET
(bet. 2nd & 3rd Aves.) NEW YORK CITY

FOURTH WALL REPERTORY
presents
FREEDOM AIN'T NO BOWL OF CHERRIES
A MUSICAL COMEDY
THURS., FRI., SAT., AT 8PM/\$5
THE TRUCK & WAREHOUSE THEATRE/79 E. 4th ST.

FOR KIDS: CAPT. BOOGIE & KIDS FROM MARS
SAT., SUN. MAT. 3:30PM/ADULTS: \$4.50/KIDS: \$3

254-5060

ART

JONATHAN POOLE-RICHARD WILLS—104 Franklin (334-9220). British and European sculpture, thru 5/5.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Drawings, sculpture and installations by Sonnier, ten special project rooms and weekend performances, thru 6/5.

Photography

EDOUARD BOUBAT—Figures seen from the back, thru 5/10. French Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 10-5.

CORK—Avery Fisher Hall, Lincoln Center Concourse (628-0218). The Royal Shakespeare Company, London Symphony Orchestra, thru 5/17.

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Four Englishmen, King, Ray-Jones, Salway, and Walker, thru 5/28.

JOEL GREENBERG—The Brooklyn Bridge, 5/3-29. Marymount Manhattan, 221 E. 71st (472-3800).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. Wartime Britain, landscapes, portraits by Brandt, pictorial cityscapes of London and New York, 1909-1910 by Coburn, thru 5/8/Portraits of contemporary Britons by Schwartz, thru 5/29.

JANAPA—303 W. 13th (741-3214). Wed.-Sat. 12-5, 7-9 p.m. Portraits encircled by text by Goodfriend, inanimate portrayals by Hohnson, mystical Celtic visions by McCarthy, 5/5-28.

GILLES LARRAIN—Portraits of Arman, Berensen, Castelli, Colette, thru 5/20. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

JULIO MITCHEL—A Middle East memory, 5/5-28. Ledel, 168 Mercer (966-7659).

NEIKRUG—224 E. 68th (288-7741). Wed.-Sat. 1-6. British photographers Brandt, Hopkins, Parr, others, thru 5/7.

PRAKAPAS—19 E. 71st (737-6066). "The New Objectivity" in photography of the 20's including Renger-Patzsch, Sander, thru 6/3.

LILLO RAYMOND—Ordinary objects and interiors, thru 5/20. Pfeifer, 825 Madison (737-2055).

SOHO CENTER—114 Prince (226-1995). Bach, Goolrich, Mandel, Sultan, 5/4-28.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 10-5. The Brooklyn Bridge by seven contemporaries, thru 5/21.

ZANGAKI—Ethnographic Egypt around 1880, thru 5/19. 80 Papers, 80 Thompson (966-1491).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. \$1.50; children & seniors 75 cents. Czechoslovakian Glass: Seven Masters; thru 6/5. New Departures in British Jewelry; thru 6/5. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. The Art of Wood Turning: Historical and Contemporary Perspectives; thru 5/13.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. Arthur Ross Hall of Meteorites. Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15. Deep Ocean Photography; thru 5/15. New Frontier of Life; thru 5/15. Warhol's Animals: Species at Risk; thru 5/8. Victorian Natural History Bindings and Illustrations. A Flowering of Science: Plants from Captain Cook's First Voyage 1768-1771; thru 7/8.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. \$2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Master Dyers to the World: Technique and Trade in Early Indian Dyed Cotton Textiles; 5/5-7/31.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse (681-6000). Sat.-Thurs. 10-4:30. Free. Ceremonies & Spirits; 5/7-7/14. Shared Space: environmental installation of contemporary issues; 5/7-7/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. \$2 suggested donation; students \$1. The Emily Winthrop Miles Collection of Wedgwood. The Great East River Bridge: 1883-1983; thru 6/19. Painting The Chinese Dream: Chinese Art 30 Years After The Revolution; thru 5/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5.

\$2; free Tues. after 5. Fabergé: Jeweler to Royalty; thru 7/10. Canes and Walking Sticks; thru 7/24.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc. Taverns: For the Entertainment of Friends and Strangers; thru 6/10.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1; students & seniors 50 cents. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave. at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. \$2.50; students and seniors \$1.50. (Free Tues. 5-8). American Sculpture from the Permanent Collection; thru 5/8. Modern Masters. Julio Gonzalez: A Retrospective; thru 5/8. Recent Acquisitions: Works on Paper; thru 5/15. Aspects of British Art from The Solomon R. Guggenheim Museum Collection; thru 5/8.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). \$5, seniors \$4; children \$2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. \$2; children \$1; seniors suggested donation. Israel in Antiquity. A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29. Recent Acquisitions: 1979-1982; thru 5/15. The Holocaust: Sculpture by George Segal; thru 5/15.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution \$4; children & seniors \$2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. André Meyer Galleries for 19th-century art. Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. The Michael C. Rockefeller Wing: Primitive Art. Sculpture: New Acquisitions. Works of Art in Glass. The Celestial Pen: Islamic Calligraphy; thru 7/3. Installation of the Pulpit by Karl Bitter. The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. La Belle Epoque; thru 9/4. The Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84. The Vatican Collections: The Papacy and Art; thru 6/12. Advertising America: American Posters from the 1890's to the 1920's; thru 5/22. Color and Shape in American Indian Art; thru 7/3. Constable's England; thru 9/4. Working America: Industrial Imagery in American Prints, 1900-1940; thru 5/22. Islamic Jewelry; thru 7/3. Architecture of the Vatican; thru 6/5. Raphael in Prints; thru 6/5.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. \$2 suggested donation. Holbein and the Court of Henry VIII; thru 7/30.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Rafael Ferrer: Impassioned Rhythms: Paintings/Constructions/Drawings; 5/13-8/10.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. \$1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern. So The Spirit Flows; thru June '83. A Child's World: The Helen Pep Collection; 5/3-12/31.

MUSEUM OF THE BOROUGH OF BROOKLYN AT BROOKLYN COLLEGE—2147 Boylan Hall, Bedford Ave. (780-5152). Mon.-Wed. 11:30-5, Thurs. 11:30-8, Sat.-Sun. noon-4. Crossing Brooklyn Ferry: The River and the Bridge; thru 5/10.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. \$3. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5. British New York: 1664-1783; thru 11/27. Worth in the Limelight; 5/3-9/5. **Theater Museum**, Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Show Stoppers: Great Moments of the

American Musical; thru 9/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. \$2.75; children & seniors \$1.50. In Perspective, permanent exhibition on development of holography from 1947. Contemporary Portrait Gallery. Light Years; thru Dec. Holograms Which Interpret Traditional Art Historical Genre; thru 7/31.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. \$3, children and seniors \$1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. Prints from Blocks: Gauguin to Now; thru 5/15. Big Pictures by Contemporary Photographers; thru 6/28.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. William Cullen Bryant, The Weirs and American Impressionism; thru 7/31.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$1.50. Paintings from the Royal Academy: Two Centuries of British Art; thru 6/15.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Outside New York: Seattle; thru 6/1.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. \$2; children 75 cents. A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31. A Celebration: American Landscape Painting, Genre Art, and Drawing; thru 6/5.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Ramblers: Literary Travels at Home and Abroad; thru Sept. FDR: The First 100 Days; thru 6/1. Library at Lincoln Center, 111 Amsterdam Ave. Closed Sun. At Home Abroad: Theatrical Stars of London and New York; thru 8/13.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. Painted Light; thru 7/3. The World of Japanese Theater; thru 5/15. The Gateway Series: Recent Sculpture by Gloria Kisch; thru 5/27. The End of the Road: Photographs by John Margolies; 5/7-6/19. Mixed Media: Artwork by Senior Citizens; 5/7-29.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. From the Studio: Works of Janet Henry, Walter Jackson, and Tyrone Mitchell; thru 6/5. A Life in Art: Alma Thomas; thru 6/5.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. \$1, students & seniors 50 cents. Pysanky: Ukrainian Easter Eggs; thru 6/26. Lost Architecture of Kiev; thru fall '83. Ukrainian Folk Costumes.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. \$2.50, seniors \$1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection. Calder's Circus. 1983 Biennial Exhibition; thru 5/22. Midtown at Philip Morris, 42nd at Park Ave. 20th Century Sculpture: Process and Presence; thru 5/11.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825). Tues.-Thurs. 11-5, Sun. noon-6. \$1 adults, 50 cents children. Raban Remembered: Jerusalem's Forgotten Master; thru June. New Ceremonial Objects and Panels Fashioned in Stained Glass; thru 6/30. Jerusalem - The Eternal City; by Stanley Bakkin.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/2 at 2: Contemporary Prints. On view from 4/26. 5/3 at 10 & 2: Old Master and Modern Prints. On view from 4/26. East, 219 E. 67th St. (570-4141). 5/3 at 10: 18th and 19th Century Porcelain. On view from 4/29. 5/7 at 10: Art Nouveau/Art Deco and 1950's Furniture and Decorations. On view from 5/4.

DOYLE—175 E. 87th St. (427-2730). Next sale 5/11. **PHILLIPS**—406 E. 79th St. (570-4830). 5/7 at 11: Collectibles including Fairings, Lead Soldiers, and Trains. On view from 5/1.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 5/3 at 10:15 & 2, 5/4 at 2: Sotheby's Arcade Auctions: General and Paintings. On view from 4/28. 5/4, 5 at 10:15 & 2: 19th and 20th Century Contemporary and Old Master Prints. On view from 4/30. 5/7 at 2: Important French Furniture, Decorations, Clocks, and Continental Porcelain. On view from 4/30. NOTE: Free lecture 5/8 at 2: Prints, Netsuke, and Lacquer. The Arts of Everyday Japanese Life by Howard A. Zar.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424), Library Museum (870-1630), Metropolitan Opera House (362-6000), New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, May 2

LONDON SYMPHONY ORCHESTRA, Claudio Abbado conductor. Webern's Six Pieces; Stravinsky's *Firebird* Suite; Mahler's Symphony No. 1. Avery Fisher Hall at 8. \$17.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest pianist-composer Lukas Foss. Brahms's Variations on a Theme by Haydn for Two Pianos, Op. 56b; Mozart's Trio in E flat, K. 498; Foss's *Solo Observed*; Beethoven's Septet in E flat, Op. 20. Alice Tully Hall at 7:30. \$12.

MONTEVERDI CHOIR/ENGLISH BAROQUE SOLOISTS—John Eliot Gardiner director. Purcell's *My Beloved Spake*; Bach's Cantata No. 4, *Christ Lag in Todesbanden*; Handel's *Dixit Dominus*. Town Hall at 8. \$7.50-\$12.50.

GERARD LECLERC, cellist, with pianist Gordon Back. Works by Bach, Schumann, Schubert, Crumb, Debussy. Merkin Concert Hall at 8. \$7.

CHARLES TREGER, violinist/**ANDRE WATTS**, pianist. Works by Mozart, Beethoven, Saint-Saëns. Metropolitan Museum at 8. Stage seats, \$15.

QUINTET OF THE AMERICAS, Harry Saltzman conductor. Works by Harbison, Ioannidis, Sampson, Chance, St. John, Villa-Lobos. Carnegie Recital Hall at 8. \$6.

APOLLO CHAMBER ORCHESTRA, Daniel Paget conductor; violinist Ani Kavafian. Handel's *Water Music*; Mozart's Violin Concerto No. 5; Haydn's Symphony No. 45, "Farewell." John Jay College, 444 W. 56th St. (489-5183), at 8. \$6.

MYRA HESS PLAYERS, commemorating the pianist's World War II National Gallery concerts in London. St. Peter's Church, Lexington Ave. and 54th St., at 12:10 and 1:10. Free.

LUIS ASCOT, pianist. Ginastera, Schubert, Schumann, Chopin, Albeniz. St. Peter's Church, Lexington Ave. and 54th St. (759-7329), at 6. \$18, including a reception.

A GALAXY OF STARS—Pianist Lorin Hollander, singer Judy Dow, with Martin Bookspan and Fleetwood. Benefit, to save Mt. Nebo. Symphony Space at 8. \$10, \$15.

SAUL GROPMAN, guitarist. Music of Giuliani, Villa-Lobos, Castelnuovo-Tedesco. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BARUCH COLLEGE CONCERTS—Chamber works by Dufay, Mendelssohn, Brahms, others. De-

partment of Music members. Room 1220, 17 Lexington Ave. (725-3291), at 1:50. Free.

ROBERTA PRADA, soprano/**KENNETH MERRILL**, pianist/**JOYCE BALINT**, mandolin. Mozart, Schumann, Chopin, Poulenc, and Neapolitan songs. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. \$5.

Tuesday, May 3

LONDON SYMPHONY ORCHESTRA, Claudio Abbado conductor; cellist Antonio Meneses. Rossini's Overture to *The Barber of Seville*; Elgar's Cello Concerto; Berlioz's *Symphonie Fantastique*. Carnegie Hall at 8. \$10-\$12.50.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Horacio Gutierrez. Schubert's "Unfinished" Symphony; Schoenberg's Variations for Orchestra; Chopin's Piano Concerto No. 2. Avery Fisher Hall at 8. \$6-\$22.

GUARNERI STRING QUARTET/KALICHSTEIN-LAREDO-ROBINSON TRIO—Brahms's String Quartet in c, Op. 51, No. 1; Piano Trio No. 2 in C, Op. 87; Piano Quintet in f, Op. 34. 92nd Street Y at 8. \$10-\$15.

CHAMBER MUSIC SOCIETY—See 5/2.

PHILIP MARTIN, composer-pianist/**PENELOPE PRICE JONES**, soprano. Works by Berkeley, Tippett, Lefanu, Barber, Martin. Merkin Concert Hall at 8. \$6.

MEYER KUPFERMAN, composer-clarinetist-saxophonist. Pianist Kazuko Hayami, cellist David Moore, oboist Margaret Helfer. Works of Kupferman, Waldon, Richter, others. Carnegie Recital Hall at 8. \$6.

CHARLAE OLAKER, soprano/**EMANUEL PAPASIFAKIS**, pianist. Music of Handel, Strauss, Bellini, Debussy, Smith, Carter. Trinity Church, Broadway at Wall St., at 12:45. Free.

RICHARD GOLDSMITH, clarinetist, with pianist Donald Pirone; violist Katherine Greene; clarinetist Anthony Masiello. Works by Brahms, Kupferman, Kraft, Beethoven, Mozart. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

MONTEVERDI CHOIR/ENGLISH BAROQUE SOLOISTS, John Eliot Gardiner director. Gesualdo, Gabrieli, Schütz, Monteverdi, Purcell, Bruckner. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 8. \$8, \$12.

ROLLIN SMITH, organist. Franck's *Six Pièces*. Holy Trinity Lutheran Church, C.P.W. at 65th St., at 8. \$4.

KLEZMER MEETS JAZZ—Traditional Jewish music of Eastern Europe compared with Dixieland, swing, and jazz. Jewish Museum, 1109 Fifth Ave. (860-1889), at 7. \$6.

MIXED BLESSINGS!—Folk, contemporary, classical, and choral music. Temple Shaaray Tefila, 79th St. and Second Ave., at 8. Donation.

MARGARET LENG TAN, pianist. "Pictures in Sound"—graphic and image scores by Cage, Corner, Higgins. Roulette, 228 W. Broadway, at 9. \$4.

BARUCH COLLEGE CHORUS, Anne Swartz conductor. Mozart's *Ave verum corpus*; works by Bach, Tchaikovsky, Rachmaninoff. Baruch College, room 1220, 17 Lexington Ave. (725-3291), at 12:40. Free.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. \$3.

ANDREW BOLOTOWSKY, flutes/**JANE ADLER**, mime. Works by Theobald, Kamin. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. \$3.

I GIULLARI DI PIAZZA—Traditional Italian folk music, dance, and theatre with masks and puppets. Kingsborough Community College, Brooklyn, at 2. Free.

Wednesday, May 4

MUSIC SACRA, Richard Westenburg conductor; soprano Pamela Coburn; mezzo-soprano Janice Taylor; tenor Mark Blecke; baritone Ben Holt. Mozart's *Grubmusik*, K. 42; Haydn's *Te Deum* in C; Mozart's *Requiem*, K. 626. Avery Fisher Hall at 7:30. Benefit concert. \$7-\$13.

CLEVELAND ORCHESTRA, Erich Leinsdorf conductor; pianist Joseph Kalichstein. Mozart's Piano Concerto No. 27; Schubert's Symphony No. 9, "The Great." Carnegie Hall at 8. \$9-\$18.

NEW YORK PHILOMUSICA CHAMBER ENSEMBLE, with the New Calliope Singers, instrumental soloists Daniel Druckman, Barbara Allen, Paige Brook, Kim Kashkashian, Seymour Bernstein.

Works by Druckman, Brahms, Stravinsky, Schubert, Debussy, for a variety of combinations of instruments. Alice Tully Hall at 8. \$6-\$10.

MARCUS LLERENA, guitarist (N.Y. debut). Works by Duarte, Weiss, Bach, Sor, Barrios, Villa-Lobos, Brouwer, Albeniz, Falla, Tarrega, Moreno-Torres. CAMI Hall, 165 W. 57th St. (757-3255), at 8. \$5.

KENNETH COOPER, harpsichordist/**JOSEPHINE MONGIARDO**, soprano/**MICHAEL RILEY**, bass-baritone. "The amorous, naughty and spirited side of such revered composers as Purcell, Scarlatti, Bartók, Falla." Merkin Concert Hall at 8:30. Annual spring benefit for Bloomingdale House of Music. General admission \$7.50. Benefit tickets \$35-\$250.

SEIKI HAIDA, pianist. Music of Mozart, Chopin, Liszt, Mussorgsky. Carnegie Recital Hall at 8. \$6.

RENE BENAYOUN, classical guitarist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

CHRISTINE LOCKE, flutist (N.Y. recital debut). Town Hall at 6. \$3.

BARUCH COLLEGE CONCERT—Works for piano, organ, guitar by Vivaldi, Bach, others, performed by the music faculty. Baruch, room 1220, 17 Lexington Ave. (725-3291), at 12:35. Free.

TROUBLE IN TAHITI, by Bernstein, in a concert version, by Artsangle, with works by New Composers and Lyricists. Turtle Bay Music School, 244 E. 52nd St. (226-4090), at 8. \$6.

JACK CHAIKIN, pianist, with pianist David Goldberger. Brahms program, including duet music. Triangle Theater, Brooklyn Center LIU, Flatbush Extension and Dekalb Ave., at noon. Free.

CYNTHIA PETERSON, pianist. Bach, Chopin, Schubert, Beethoven. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 12:30. \$2.

STODDARD LINCOLN, fortepianist. Haydn, Beethoven, Mozart. Faculty recital. Brooklyn College Whitman Stage, at 8. Free.

Thursday, May 5

NEW YORK PHILHARMONIC, Zubin Mehta conductor; flutist Julius Baker and several soloists. Vivaldi's Concerto for Four Violins; Sibelius's *Swan of Tuonela*; Schumann's *Konzertstück*; Mennin's Flute Concerto (world premiere); Liszt's *Les Preludes*. Avery Fisher Hall at 8. \$6-\$22.

JUPITER SYMPHONY, Jens Nygaard conductor; violinist Elmar Oliveira. Czerny's Symphony No. 2; Ravel's *Mother Goose* Suite; Wieniawski's Violin Concerto in d. Alice Tully Hall at 8. \$6-\$10.

GUARNERI STRING QUARTET/KALICHSTEIN-LAREDO/ROBINSON TRIO—Brahms's String Quartet No. 3; Viola Sonata in f, Op. 120, No. 1; Quintet No. 2 in G, Op. 111. 92nd Street Y at 8. \$10-\$15.

NEW YORK WOODWIND QUINTET—Concerts Plus. With pianist Jeffrey Siegel. Works by Ibert, Ravel, Poulenc. Merkin Concert Hall at 8. \$8.

NANCY FOX-HOOVER, soprano/**JOSEPH MAYES**, lutenist. Carnegie Recital Hall at 8.

DANA MAYO, classical guitarist. Works by Bach, Orbon, Rodrigo, Villa-Lobos. Spanish Institute, 684 Park Ave. at 68th St., at 8. Contribution.

ST. LUKE'S CHAMBER ENSEMBLE—Brahms's String Sextet No. 1 in B-Flat. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

THE STRING REVIVAL, Howard Shanet conductor. American Heritage Music Festival: Born Again! Rediscovered music by Fry, Parker, Converse, Seeger, Grainger, others. New-York Historical Society, C.P.W. at 77th St. (873-3400), at 8. Free.

MARIA MARTHA SERRA LIMA, with Los Panchos. Latin American music. Carnegie Hall at 8:30. \$10-\$17.50.

IDA LEVIN, violinist (N.Y. recital debut). Town Hall at 6. \$3.

DANIEL PONCE AND NEW YORK NOW—Afro-Cuban percussion ensemble. Soundscape, 500 W. 52nd St. (242-3374), at 9. \$7.

I GIULLARI DI PIAZZA—Traditional Italian folk music, dance, and theatre with masks and puppets. Symphony Space, Broadway at 95th St. (864-1414), at 8. \$6.

ROBERT SCHWARTZ, pianist. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

VITAL SIGNS/BEATLEMEDICA, rock groups. NYU Dental Center, 345 E. 24th St., at 7:30. Benefit for Student Loan Fund. \$4.

JAPANESE RESTAURANT



IROHA
7 Days Open Until 12:00 A.M.

EXCELLENT SUSHI BAR

COMPLETE DINNER FROM \$8.00 to \$12.00

731 7th Avenue, New York, N.Y. 10019
Between 48th and 49th Street
Reservations (212) 398-9049 *Credit Cards

Northern Italian cuisine. Complete prix-fixe dinner \$14.95. After theatre menu from \$4.95, 'til midnight. Piano bar. Happy hour. Complimentary hors d'oeuvres.

Rainier's
At the Sheraton Centre
7th Avenue at 52nd St., (212) 581-1000

Ambientot du soir

The most elegant French restaurant in Greenwich Village. Table d'hôte from \$18.50. 328 West 12th Street, corner of Greenwich Street, New York City. Reservations recommended. (212) 924-3413
Open Sundays Credit Cards

SEVILLA

FINE SPANISH CUISINE

- LUNCH
- COCKTAILS
- DINNER

famed Paella a la Valenciana
929-3189, 243-9513

62 CHARLES ST. (W. 4th ST.)

CREDIT CARDS LUNCHEON PARTIES



GATEWAY TO SUPERB INDIAN CUISINE



Bombay Palace

COCKTAIL LOUNGE
FREE HOT HORS D'OEUVRES

After Theatre until 11:30 PM
Luncheon Buffet
\$7.95
Free Dinner Parking

Open 7 days for Lunch & Dinner
30 West 52nd Street NYC 541-7777

KOKURA II

Gourmet Japanese Food served under our skylight roof in an authentic garden setting

Dinner Tuesday thru Sunday
Lunch Tuesday thru Friday
82-89 Jericho Tpke., Woodbury, L.I.
516 367-4944 Credit Cards




MUSIC & DANCE

FIRST AVENUE, modern music. Atlantic Gallery, 458 W. Broadway, at 9. \$5.

RIKI AYALA, trumpeter, with the Sunset Workshop. Original Latin jazz. Taller Latinoamericano, 19 W. 21st St. (255-7155), at 8:30. \$3.

SPIRAL/JAZZ QUINTET, playing the Baschet Sound Sculptures. Aaron Davis Hall, CCNY campus, 134th St. and Convent Ave. (690-6900), at 8. \$3-\$7.50.

ALEXANDER STRING QUARTET—Ravel, Haydn, Webern. Bronx Community College, University Ave. and W. 181st St. (220-6312), at 12:30. Free.

BARGEMUSIC RESIDENT MUSICIANS—Mozart's Oboe Quartet in D; Bach's Violin Sonata No. 1 in G; Britten's Oboe Quartet. Barga Music Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. \$6.

Friday, May 6

CLEVELAND ORCHESTRA, Erich Leinsdorf conductor; vocal soloists Faye Robinson, Janice Taylor, Frank Little, Marius Rintzler; Orchestra Chorus. Mozart's Symphony No. 39; Beethoven's Symphony No. 9, "Choral." Carnegie Hall at 8. \$9-\$18.

NEW YORK PHILHARMONIC—See 5/5.

ASPEN WIND QUINTET, with pianist Aleck Karis, flutist Eric Chasalov, pianist Bruce Anderson. Works by David Stock, Herbert Bielawa, John Cage, Menachem Zur, Louis Karchin, Elliott Carter. N.Y.U. University Theatre, 35 W. 4th St., at 8. \$4.

TREVOR PINNOCK AND THE ENGLISH CONCERT—(N.Y. debut). Works by Purcell, Albinoni, Bach, Telemann. Metropolitan Museum at 8. Standing room, \$4.

BACH CHAMBER SOLOISTS—Bach program. St. Michael's Church, Amsterdam Ave. and 99th St., at 8. \$5.

DAVID LEISNER, guitarist. Works by Giuliani, Leisner, Mertz, Glass, Bach, Ginastera. CAMI Hall, 165 W. 57th St. (757-3255), at 8. \$5.

GRETCHEN CRYER/NANCY FORD—Composer-performers. Town Hall at 8. \$12-\$17.50.

JULLIARD SYMPHONY, Walter Hendl conductor. Berlioz's *Le Corsaire* Overture; Hindemith's Violin Concerto; Sibelius's Symphony No. 2. Alice Tully Hall at 8. Free.

KATHERINE THOMAS, violinist, with pianist Ikuko Miura. Beethoven, Kreisler, Sarasate. Federal Hall Memorial, 26 Wall St., at noon. Free.

SKELETON CREW/ODEAN POPE TRIO—Jazz. Public Theater, 425 Lafayette St. (598-7150), at 11:30 p.m. \$7.50.

GUIDO BRAND, violinist. Lincoln Center Library at 4. Free.

KHAN JAMAL QUARTET, with Karl Berger, William Parker, Sunny Murray. Soundscape, 500 W. 52nd St. (242-3374), at 9. \$7.

BILLY TAYLOR, pianist. Jazz at Noon—a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. \$4.

DANIEL EPSTEIN, pianist. Haydn, Brahms, Ravel, Chopin. CUNY Graduate Center, 33 W. 42nd St., at 7:30. \$12, benefit for Single Parent Resource Center.

CHARLES K. NOYES/MICHAEL BEINHORN—Percussion and electronic improvisation. PASS, 16 W. 22nd St., room 902 (989-2060), at 8:30. \$4.

TROUBLE IN TAHITI—See 5/4.

MICHAEL SOLOWAY, guitarist. Barga Music Ltd. Fulton Ferry Landing, Brooklyn (624-4061), 8. \$6.

THE SINGING BOYS OF LONG ISLAND, Gerald Barker director. Bowne St. Community Church, 143-11 Roosevelt Ave., Flushing, at 8. \$3.

OPERA RENAISSANCE GUILD, of Brooklyn, in operatic excerpts and traditional Italian music. P.S. 205, 6701 20th Ave., Bensonhurst, at 7:30. \$2.

Saturday, May 7

CLEVELAND ORCHESTRA, Erich Leinsdorf conductor; violinist Daniel Majeske, cellist Stephen Geber. Brahms's Variations on a Theme by Haydn; Double Concerto for Violin and Cello; Symphony No. 2. Carnegie Hall at 8. \$10-\$17.50.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Rudolf Serkin. Brahms's Symphony No. 4 and Piano Concerto No. 2. Avery Fisher Hall at 8. Pension Fund benefit. \$9-\$30.

AMERICAN STRING QUARTET, with pianist Lillian Kallir. Beethoven's Piano Quintet, Op. 16; String Quartets, Opp. 95, 130. Alice Tully Hall at 3. \$7-\$10.

GUARNERI STRING QUARTET/KALICHSTEIN-LAREDO/ROBINSON TRIO—Brahms's Scherzo in C, from FAE Sonata; Violin Sonata No. 2 in A; Cello Sonata No. 2; Piano Quartet No. 1. 92nd Street Y at 8. \$10-\$15.

MUSIC FROM MARLBORO—Beethoven's Sextet for Two Horns and Strings, Op. 81b; Hindemith's String Trio No. 1, Op. 34; Mozart's Divertimento in D,

K. 251. Washington Irving High School, Irving Pl. at 16th St. (586-4680), at 8. \$2.

MUSICA AETERNA, Frederic Waldman conductor; pianist Mieczyslaw Horszowski. Kodaly's *Dances of Galanta*; Mozart's Symphony No. 39 and Piano Concerto No. 27. Metropolitan Museum at 8. \$10.

SYLVIA KAHAN, pianist (New York recital debut). Works by Brahms, Beethoven, Ben Weber, Fauré. Merkin Concert Hall at 9. \$6.

COLORADO QUARTET—(N.Y. debut). Violinists Julie Rosenfeld, Deborah Redding; violist Francesca Martin; cellist Sharon Prater. Music of Beethoven, Britten, Dvorak. Metropolitan Museum at 2:30. \$4.

BRAHMS BASH—Continuous performance of piano solos, trios, quartets, quintets, string ensembles, two-piano works, lieder and more, in honor of his 150th birthday. Third Street Music School Settlement, 235 E. 11th St. (777-3240), 5 to 10. Free.

PREPARATORY DIVISION SYMPHONY ORCHESTRA, David Dworkin conductor. 16-and-over competition winners pianist Jovianne Cruz, pianist Anna Kim, cellist Joel Turken. Rachmaninoff's *Rhapsody on a Theme by Paganini*; Mendelssohn's Piano Concerto No. 1; Haydn's Cello Concerto in C. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 3. Free.

GREENWICH HOUSE ORCHESTRA, Edward Houser conductor; cellist Nathaniel Rosen, pianist Boris Bloch, violinist Carol Sindell. Beethoven's Triple Concerto; Stravinsky's *Pulcinella* Suite; Schubert's Symphony No. 5. Tishman Auditorium, NYU Law School, Vanderbilt Hall, Washington Square Park (242-4770), at 8. \$10.

GLEE CLUB OF THE FRIENDLY SONS OF ST. PATRICK—70th annual concert. Alice Tully Hall at 8. \$8.50.

JAMES R. LAWSON, carillonneur. Music of Brahms, on his 150th birthday. Riverside Church, the Drive at 122nd St., at noon. Free.

ST. LUKE'S CHAMBER ENSEMBLE, with guests pianist David Oei, mezzo-soprano Barbara Martin. Brahms, Mozart, Poulenc. St. Joseph's Church, Sixth Ave. at Washington Pl., at 8. \$7.50.

ANDREW CYRILLE-PETER BROTZMAN DUO—Soundscape, 500 W. 52nd St. (242-3374), at 9. \$7.

CENTRAL PARK FOLK FESTIVAL—Jack Hardy, Suzanne Vega, the Belles of Hoboken, others. 72nd St. Bandshell, 1-4. Free.

JEFFREY NUSSBAUM, trumpeter, with pianist Walter Hulse, trumpeter Ron Carson. Works by Satie, Hindemith, Fauré, Luening, Hulse, Nussbaum (world premiere) others. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

GINKA GEROVA-ORTEGA, flutist. Carnegie Recital Hall at 8:30. \$7.

I GIULLARI DI PIAZZA—Traditional Italian folk music, dance and theatre with masks and puppets. N.Y.U. University Theatre, 35 W. 4th St. at 8. \$5.

MICROCOSMOS—Folk and popular Greek music. Alternative Museum, 17 White St. (966-4444), at 8. \$6.

QUEENS COLLEGE ORCHESTRAL SOCIETY, Martin Canellakis conductor. Paine, Brings, Tchaikovsky, Brahms. Colden Center, Queens College, LIE and Kissena Blvd., Flushing (793-8080), at 8:30. \$5-\$7.

Sunday, May 8

MUSICA AETERNA—At 6. See 5/7.

PETER VINOGRAD, pianist. Bach's "Goldberg Variations"; works by Ben Weber, Richard Wilson, Jere Hutcheson (N.Y. premiere). Alice Tully Hall at 2:30. \$6-\$8.

JEROME BARRY, baritone, with pianist Michele Scanlon. Sephardic chants by Louis Saquer; Hassidic melodies of Maramures; selections from Leon Al-gazi's *Six chansons populaires*; works by Weiner, Milner, Jack Gottlieb, Andre Hajdu, Jassinowsky. Ann Goodman Recital Hall, Abraham Goodman House, 129 W. 67th St. (362-8060), at 5. Free.

PARNASSUS, with soprano Phyllis Bryn-Julson, trombonist Ronald Borrer. Works by Boulez, Karchin, Rhodes, Luening. Merkin Concert Hall at 3. \$6.

EDWARD ALDWELL, pianist. An all-Bach program. Merkin Concert Hall at 8. \$6.50.

RICHARD BELLAK, compositions by him. Alice Tully Hall at 8. \$7.

CELEBRATION IN JAZZ OF MARY LOU—Chris Anderson Trio, vocalist Lodi Carr, pianist Amina Claudine Myers, George Coleman-Hilton Ruiz-Woody Shaw Quintet. Tribute to Mary Lou Williams. Symphony Space at 2:30. \$6.50.

ROYALE TRIO—Carnegie Recital Hall at 5:30.

ANNUAL CONCERTO COMPETITION WINNERS—Amy Kaiser conducts the Y Symphonic Workshop, with oboist Shin Okamoto, pianist Adrienne Stamatou-Borbeley, mezzo-soprano Lisa Polite, soprano Deborah Perera Massell. J. Strauss,

MUSIC & DANCE

Mozart, Grieg, and arias. 92nd Street Y at 3. Contr **ALBERTO FORERO**, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. \$3.

HYUN MEE KIM, pianist. Works by Scarlatti, Beethoven, Chopin, Prokofiev. Carnegie Recital Hall at 8:30. \$5.

ROGER ZAHAB, violinist/**MARCIA ECKERT**, pianist/**KARL BARGEN**, violist/**JULIE GREEN**, cellist. Music of Mackey, Sessions, others. Interlude, 137 Greene St., 5th floor, at 3. \$5.

CRAIG HARRIS AQUASTRA, original jazz works. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. With Dianne McIntyre and the Dance Vision Workshop. \$5, or \$10 family (2 adults and children, max. 4).

BOYS CHOIR OF HARLEM—From Ellington to Bach. Walter J. Turnbull director. Aaron Davis Hall, CUNY, Convent Ave. and 134th St. at 3. \$10, \$25.

TROUBLE IN TAHITI—At 7:30. \$10; benefit, including cocktails. See 5/4.

ELIZABETH HODES, soprano-dancer, with pianist Robert Kopelson. Tchaikovsky, Lehar, Poulenc, Purcell. YM & YWHA of Washington Heights & Inwood, 54 Nagle Ave. (569-6200), at 12:30. \$1.50.

CALLIOPE, with soprano Lucy Shelton. Pre-Baroque music. Brooklyn College at 4. \$7, \$9.

RIVERDALE CHORAL SOCIETY, James Cullen conductor. Brahms Requiem. Wave Hill Armor Hall, 252nd St. and Independence Ave., Bronx (549-2055), at 3. Free.

CONCERTS IN CHURCHES—Church choir, Dennis Keene conductor, organist Mark Kruczek, soloists. Bach, Bruckner, Kodaly, Ascension, Fifth Ave. at 10th St., at 8. Donation. . . Boston Museum Trio, soprano Nancy Armstrong. Buxtehude, Purcell. Corpus Christi, 121st St. east of Broadway, at 3. \$6. . . Bach Choir, Frederick Grimes, conductor; flutist Marianne Weaver. Bach's Cantata 86, Motet S. 230, Orchestral Suite No. II in b, S. 1067. Holy Trinity Lutheran, CPW and 65th St., at 5. Offering. . . Music for trumpet and organ, by Bach, Albinoni, Druckman. Metropolitan Duane, 201 W. 13th St., at 3. \$4. . . Thomas Lloyd, tenor, with pianist William Jones. Dowland, Schubert, Poulenc, Vaughan Williams. 9th Tower Lounge, Riverside, the Drive at 122nd St., at 2:30. \$2. . . St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Joe Klee & Friends; offering. At 7: Bruce Smith Percussion. \$4.

Opera

BENVENUTO CELLINI, by Berlioz. Concert version, by Eve Queler and Opera Orchestra of New York, with Gedda, Devia, Booser, Gramm. Carnegie Hall, 5/8 at 7:30. \$14-\$27.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed. Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. \$7-\$12; Fri.-Sun. \$7-\$12.50. 5/4-6/19: *Rose Marie*.

LOS JIBAROS PROGRESISTAS, a Puerto Rican folk opera, by Manuel Gonzalez, who will conduct this staged version, with Bronx Arts Ensemble Orchestra, Coro Borincano, and soloists. Hostos Community College, 500 Grand Concourse (149th St.), Bronx 5/6 at 7:30. Free (548-4445).

A MIDSUMMER NIGHT'S DREAM, By Britten, Ruth Bierhoff directing. Opera Ensemble of N.Y., at Lillie Blake School, 45 E. 81st St. (288-1485). 5/6, 11, 13, 18, 20 at 8; 5/8, 15, 22 at 3. \$10.

FAUST, by Gounod. Brooklyn Opera Society, "an aquatic version." 5/4 at 8, at Kingsborough Community College, 2001 Oriental Blvd., Brooklyn; \$8, \$10. 5/7 at 8, Church of St. Ann, Clinton and Montague Sts., Brooklyn; \$8, \$15 (643-7115).

UN GIORNO DI REGNO, by Verdi. A staged version by Bronx Opera Company. Hunter College Playhouse, Park Ave. near 68th St. (787-1400). 5/6, 7 at 8. \$6, \$8.

Dance

American Ballet Theatre
At the Metropolitan Opera House

MAY 2 THRU JULY 16—\$3-\$30. 5/2 (opening-night benefit; call 477-3030 for prices) at 7:30: *Duets*, *Harlequinade pas de deux*, *Sleeping Beauty pas de deux*, *Flower Festival pas de deux*, *Swan Lake Act II Adagio*, *Le Corsaire*, *Symphonie Concertante*. 5/3 at 8: *Les Rendezvous*, *Sylvia pas de deux*, *Follow the Feet*, *Theme and Variations*. 5/4 at 8: *Symphonie Concertante*, *Duets*, *Flower Festival pas de deux*, *N.Y. Export*. Op. Jazz. 5/5 at 8: *Theme and Variations*, *Great Galloping Gottschalk*, *Sylvia pas de deux*, *N.Y. Export*. Op. Jazz. 5/6 at 8: *Symphonie Concertante*, *Duets*, *Le Corsaire*, *Great Galloping Gottschalk*. 5/7 at 2: *Les Rendezvous*, *Follow the Feet*, *La Fille Mal Gardee pas de deux*, *Theme and Variations*. 5/7 at 8:

Symphonie Concertante, *Great Galloping Gottschalk*, *N.Y. Export*. Op. Jazz.

New York City Ballet
At the State Theater

THRU JUNE 26—\$3-\$30. 5/3 at 8: *Ballo della Regina*, *Mother Goose*, *Symphony in C*. 5/4 at 8: *Coppelia*. 5/5 at 8: *Chamber Works*, *Dances at a Gathering*, *Symphony in C*. 5/6 at 8: *Chamber Works*, *Divertimento No. 15*, *Souvenir de Florence*. 5/7 at 2: *The Magic Flute*, *Interplay*, *Tschaikovsky pas de deux*, *The Four Seasons*. 5/7 at 8: *Divertimento No. 15*, *Afternoon of a Faun*, *Tschaikovsky pas de deux*, *Dances at a Gathering*. 5/8 at 1: *Coppelia*. 5/8 at 7: *Ballo della Regina*, *Chamber Works*, *The Magic Flute*.

Alvin Ailey American Dance Theater
At the City Center

MAY 3 THRU 22—\$5-\$30. 5/3 at 8: *Seven Journeys*, *Pigs & Fishes*, *Satyriade*, *The Stack Up*. 5/4 at 8: *Landscape*, *Research*, *Memoria*. 5/5 at 8: *Streams*, *Treading*, *Songs Without Words*. *Concerto in F*. 5/6 at 8: *Seven Journeys*, *Spectrum*, *Revelations*. 5/7 at 2: *Blues Suite*, *Satyriade*, *Treading*, *Fontessa & Friends*. 5/7 at 8: *Songs Without Words*, *Spectrum*, *The Stack Up*. 5/8 at 2: *Landscape*, *Fontessa & Friends*, *Revelations*. 5/8 at 7:30: *Streams*, *Cry*, *Research*, *Revelations*.

The Feld Ballet
At the Joyce Theater

THRU MAY 22—\$20. 5/3 at 8: *The Real McCoy*, *The Gods Amused*, *A Soldier's Tale*, *Straw Hearts*. 5/4 at 8: *Theatre*, *Danzon Cubano*, *La Vida*, *Summer's Lease*. 5/5 at 8: *Three Dances*, *At Midnight*, *Play Bach*. 5/6 at 8: *Anatomic Balm*, *Over the Pavement*, *Straw Hearts*. 5/7 at 8: *The Real McCoy*, *The Gods Amused*, *La Vida*, *Summer's Lease*. 5/8 at 2: *The Real McCoy*, *At Midnight*, *Play Bach*. 5/8 at 7:30: *Three Dances*, *Circa*, *Straw Hearts*.

Other

JUNE ANDERSON AND CHRISTOPHER MILLIS—*Poems for the End of the World*. Cunningham Studio, 463 West St. (924-0077). 5/2 & 3 at 9. \$5.

CCNY DAVIS CENTER DANCERS, including world premiere of "Children on the Hill," also work by Rachel Lampert. CUNY Aaron Davis Hall, 134th St. and Convent Ave. (630-4100). 5/6, 5/7 at 8; \$4. 5/7 at 3; children \$1; adult with a child, \$2.

COURT DANCE COMPANY OF NEW YORK, WITH **CALLIOPE**—Social dances of the late Renaissance. Christ Church, Park Ave. and 60th St. (838-3036). 5/4 at noon. Free.

DANSAPCE PROJECT PRESENTS—*Spring*, by Simone Forti. St. Mark's Church, 2nd Ave. & 10th St. (674-8112). 5/5-7 at 8:30, 5/8 at 5. \$4.

SENTA DRIVER'S HARRY—New York premieres, including works for two audiences performed simultaneously. Emanu-El Midtown Y, 344 E. 14th St. (674-7200). 5/7, 8 at 8. \$6.

CATE LEMKE AND BETH TYLER—New choreography, *Lyric/Quirks*. Cunningham Studio, 463 West St. (349-1017). 5/6 at 9, 5/7 & 8 at 8. \$5.

LONDON CONTEMPORARY DANCE THEATRE—Program A: *Nymphs*, *The Dancing Dept.*, *Class*. 5/3 at 7, 5/7 at 2 & 8, 5/8 at 2. Program B: *Death and the Maiden*, *Liquid Assets*, *Forest/Cell*. 5/4 at 7, 5/5 & 6 at 8. B.A.M. \$5-\$17.50.

MAPPED TAP, a concert of new tap dances by Anita Feldman. Roulette, 228 West B'dway (924-4306). 5/8 at 9. \$4.

SERENA DANCE THEATRE—Middle-Eastern dance. Cultural Affairs Auditorium, 2 Columbus Circle (974-1150). 5/4 at 12:30. Free.

SIX KINETIC WOMEN AT A TIME—Improvisational dance works by De Cillis, Marquez, Woodworth, Zaslow. PS 122, First Ave. and 9th St. (477-5288). 5/7 at 8:30. \$4.

PILAR RIOJA, flamenco dance. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2950). 5/3, at 7, 5/4-6 at 8, 5/7 at 3 & 8.5/8 at 3 and 7. \$15.

THIRD DANCE THEATRE—Returning by choreographer Harry Streep and composer Frank Ferrucci. Eden's Expressway, 537 Broadway, 5th floor (924-0077). 5/6-8 at 8. \$5.

RIVERSIDE DANCE FESTIVAL—Dance Theatre Raatikko of Finland (U.S. debut). 5/4, 6 at 8, "Calka Valka," based on an Icelandic novel. 5/7 at 2. "Toe Dance," experimental mime work. . . Callie Wilson, James Debolt, Ron Sequoia; works by each. 5/5, 7 at 8, 5/8 at 2. . . The Drive at 122nd St. Riverside Church (864-2929). \$6.

THREE EXPERIMENTAL CHOREOGRAPHERS, Daniel Peters, Pier Voulkos, and Dione Martel, with an evening of post-Bach. White Box, 54 White St. (966-6347). 5/6-8 at 8:30. \$5.



IPERBOLE

America's First Wine Library/Restaurant

Sample over 500 world-famous wines & classic Italian cucina in a charming setting. The ultimate Eno-Gastronomical experience!
137 E. 55th St. • Res. 759-9720

ROMA DI NOTTE

Dance to live music—dine in a romantic "cave" to the wee hours. New York's only Italian nightclub. The food is...superb!
137 E. 55th St. • Res. 832-1128

FONTANA DI TREVI

Opp. Carnegie Hall—near Lincoln Center. Fine Italian Kitchen. Int'l celebrities.
151 W. 57th St. • Res. 247-5683

FUNDADOR

The Spanish Pavilion

IN THE THEATRE DISTRICT
CLASSIC CUISINE OF SPAIN & MEXICO
Open 7 Days • Noon til Midnight
Recommended Credit Cards
146 WEST 47th STREET (Off B'Way)
res. 819-0012

The Best Ribs in Town

"Best tasting Barbeque Sauce in town, and the Beef Ribs are delicious."
Mimi Sheraton, N.Y. Times.
Lunch, Brunch, & Dinner.
Private Parties from 10 to 50 people.
Reservations accepted.



TENNESSEE MOUNTAIN

143 Spring St. (corner Wooster) 431-3993

Lello Ristorante

"A Fine Balance of Northern and Southern Italian Specialties... Polished and Sophisticated."
NY Times March 19, 1982, By Mimi Sheraton

Private Room For Parties
65 East 54th St., NYC • Tel. 751-1555

You haven't been around
if you haven't heard of

Jimmy Weston's

Lunch • Cocktails • Dinner • Late Supper
131 East 54th St. • Res: 838-8384

Patsy's

Est. 1944

NEAPOLITAN CUISINE



A La Carte • Wines and Liquors

236 WEST 56th STREET, N.Y.C.

Tel.: CIRCLE 7-3491-2—Closed Mondays

Diners Club American Express Bank Americard

DAVID K's

it couldn't be better...but it is!

We're proud of our elegant new menu

featuring

some unique new dishes and

our even more attentive service.

Luncheon, Cocktails, Dinner and Supper

BERRI BLAIR

Entertains in the Aquarium Lounge

Tues. thru Sat. from 8:30 P.M.

1115 Third Avenue (65th St.) N.Y.C.

(212)371-9090 / Open 7 Days

American Express & Diners Club

honored exclusively

NORTHERN ITALIAN CUISINE

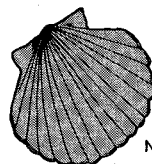
Luncheon • Cocktails • Dinner

Private Party Room

La Fenice

242 E. 58th ST. (bet. 2nd & 3rd Aves.)

Closed Sunday—Tel: 759-4660



1573

Seafood
Cafe

Seafood
Nouvelle Cuisine



Open Monday—Saturday Nights and Sunday Brunch
1573 York Ave. • New York City • 535-5454

GUADALAJARA

SPANISH &

MEXICAN CUISINE

49 CARMINE ST. at BEDFORD ST.

NEW YORK CITY 10014

Tel. 807-7472 • 243-8289

Le Manoir

The Elegant Bistro

120 E 56th St

753-1447



THE
Original

1/4 CENTURY SAME LOCATION

"One Of The Best
Italian Restaurants"

—CRAIG CLAIBORNE

Forlini's

93 BAXTER ST. / N.Y.C.
(Off Canal St.)

LUNCH • COCKTAILS

DINNER

Open 7 Days

349-6779

OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY

CIRCUS—Madison Square Garden, thru 6/5 (564-4400). Animals, trainers, aerial artists, clowns, the Pink Panther in person, are all part of this 113th edition. Performances at various times, and some pre-emptions for athletic events. \$6.50-\$10.50, with children's tickets less on some dates.

FAIRS, FESTIVALS, AND FETES

— Friends Seminary is in an international mood for its spring fair, at the school, 5/7, 11-5. Foods, a greenhouse with plants, flea market, more. Parents and friends will contribute their traditional communally stitched quilt, to be auctioned off; this year's theme: the city as a melting pot. At 222 E. 16th St. \$1... The SoHo Festival, 5/7, 11-7, happens along Prince St., W. Broadway to Sixth Ave., and an added lure this year is an open-loft policy among some of the local artists. Also crafts, foods, street performers, antiques, etc... Say happy 50th anniversary to the Little Red School House—Elizabeth Irwin High School Spring Fair. This year's is 5/7, at the School House, 196 Bleecker St. at Sixth Ave. Fabrics, wallpaper, toys, books, art handicrafts, jewelry, plants, clothes—and food, of course. Also children's games. 75 cents, children 25 cents; 10-5... A Sephardic Fair and Celebration, 5/8, 10-5, focuses on food, crafts, a bookstore, and a souk, with entertainment from Judeo-Spanish folk songs to Yemenite dances. Also tours of the Spanish and Portuguese Synagogue, C.P.W. and 70th St., where the fête is set. \$2 children, seniors \$1... An outdoorsy event, the Calhoun School Spring Fair is really a block party, on W. 81st St., between West End Ave. and Riverside Dr., 5/7, 11-4. You'll find food, games, things to buy, and entertainment too; also raffle, auction, contests, and palm reading... Flushing is hosting its second Asian American Heritage Festival, in tribute to the contributions made to Queens life and culture by Asian Americans. It's 5/7, 11:45 a.m. to 6. It begins with a Chinese dragon performing, and goes on with music, dance, art, exhibitions, and foods of Japan, China, India, and Korea. At Queens Botanical Garden, 43-50 Main St., Flushing, \$2, children \$1... 5/8 at the Queens Museum, Flushing Meadow-Corona Park, a traditional Japanese tea ceremony, at 2:30; free, with museum admission... Two health fairs—at the YWCA, 5/4, 2-8; 610 Lexington Ave. at 53rd St. Free. And at Bronx Community College, University Ave. and W. 181st St., 5/5, 10-3. Free.

SEASONINGS

— Brief, spring reminders: Brooklyn Botanic Garden and its big benefit plant sale: 5/4, 11-7; 5/5, 11-3, at 1000 Washington Ave. Bonsai, cactus, and begonias—also a children's table, with items for 25 cents... The New York Botanical Garden in the Bronx has a competitive floral-design display on in the Conservatory, with 32 arrangements in four categories. On thru 5/20. And, thru the Salute to Chelsea show, you can take a weekend round-trip bus to the Garden, from its charming Shop-in-the-Garden in the IBM building, 57th and Madison. It leaves at 10, noon, and 2. Call 220-8700... Old Westbury Gardens, on Long Island, has opened for the season, 10-5 Wed.-Sun. and holidays... Alley Pond Environmental Center in Douglaston, Queens, is hosting a 5/5 program on reptiles and amphibians—at 7:45, with live specimens, some to talk to and some for us to examine first-hand. 228-06 Northern Blvd. (229-4000). \$3.

ARTS AND LETTERS PEN

the world literary association, invites us all to St. Peter's Church, Lexington Ave. and 54th St., for some Britain Salutes New York goings-on. The Midtown Arts Common plays host to four British poets—Dannie Abse, Patricia Beer, Gavin Ewart, and Craig Raine—at 12:10 and 1:10 p.m., 5/4 (the first two), 5/6 (the others), and 5/9 (all four), reading their own and other British poets' works. On the 9th at 8, this quartet and Richard Howard will gather for "British Perspectives," English poetry today. This last is at NYU University Law School, Vanderbilt Hall, 40 Washington Square So. All of these are free (255-1977)... Once again the artist members of the Salmagundi Club will hold auctions of their own paintings, sculpture, and graphics, at the landmark club, 47 Fifth Ave. These go on 5/6, 13, and 20 at 8:30, and you can drop in and see the art daily, 1-5. 5/4 at 8, watercolorist Ferdinand Petrie will give a demonstration of the art. All events are free (696-7620)... Like everyone else, the Museum of Broadcasting is in a British mood, and if you want to see what the telly over there is like these days—besides what we call "Masterpiece Theatre," that is

—drop in for the very special screenings (1 E. 53rd St., 752-4690), including the Olivier King Lear. There will be seminars, too—for instance, 5/3, at 12:15, you can hear Tom Brokaw and two British counterparts talk about TV news, here and there. 5/6, same time, BBC comedy will be the subject, and 5/12, actor Ian McKellen will take part in "Creating Drama for Television." The Museum has the schedule... American Architecture: Innovation and Tradition is an exhibition with a cause: "to raise issues for future consideration of scholars, professionals, and the... public who will participate in the... life of the Center." That's the new Temple Hoyne Buell Center for the Study of American Architecture at Columbia. At Low Memorial Library, Broadway and 116th St., thru 5/10 only, Mon.-Fri., noon-5. It is divided geographically, from west coast to east, with focus on the styles and contributions of each region... Story-telling—a lost art? Not really. Consider: the First Story-Tellers' Festival, 5/4 at 8; 5/5, 6 at 6; 5/7, 8 at noon; \$5. At Manhattan Punch Line, 410 W. 42nd St. (239-0827). Subjects: "Fairy," "Merry," "Hairy," "Scary." And at the 92nd Street Y, Lexington Ave., 5/9 at 8, Diane Wolkstein will tell "Love Stories From the Bible." 5/9 at 8. \$4... Brooklyn Heights' annual Promenade Art Show runs over Mother's Day weekend, 5/7-8, along the Esplanade, from Remsen to Clark Sts., 11-6. It's a juried show, of fibers, decoupage, glasswork, paintings, drawings, and more... Also outdoors, the Central Park South exhibits continue 5/7-8, 11-6, along 59th St. between Fifth Ave. and Seventh... More crafts, 5/4-8, at Albee Square Mall, Brooklyn, at DeKalb Ave... Also, the second weekend for the Crafts Festival, 5/7-8, 10-6:30, on Columbus Ave. between 77th and 81st Sts. Silks, leather, ceramics, glass, fantasy clothing.

NEW YORK EXPERIENCE

—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). \$3.90; children, \$2.

Tours

ADVENTURE ON A SHOESTRING

—(265-2663). 5/7, meet at 3 in front of the Municipal Bldg., Chambers and Centre Sts., for a stroll across the Brooklyn Bridge to the Brooklyn Heights Esplanade. \$5... 5/8, meet at 11 a.m. at NW corner of Canal and Mott Sts., for a tour around Chinatown. \$5.

SMALL JOURNEYS

—(533-6342). Weekly schedule: Tues., 6-8, Upper East Side; meet Sherman statue, 60th St. and Fifth Ave. Wed., 6-8, Upper West Side; meet at the Dakota, CPW and 72nd St. Thurs., 2-4, Lower East Side; meet Canal St. and the Bowery, SW corner, Fri., 6-8, Brooklyn Bridge; meet steps of City Hall, between Broadway and Park Row. Each of these is \$5... "A Slice of the Apple," \$5: 5/7, 10 a.m.-noon, Murray Hill; meet SE corner, Lexington Ave. and 36th St... 5/5, 6-8, "Will They Ever Finish Midtown?" 1980s New York. Meet SW corner, Madison Ave. and 57th St... 5/7, 1-3, Central Harlem, past, present, future. Meet Harlem State Office Bldg., NE corner Powell Blvd. (Seventh Ave.) and 125th St.

TOURS, WORKSHOPS, WITH THE URBAN

PARK RANGERS — All free. In the Bronx: 5/7 at 1, meet at the Crotona Park Tennis House, Crotona Ave. between the Crotona Park North and Claremont Pkwy., for "a history of the South Bronx thru the eyes of Crotona Park." (822-4681). 5/8 at 1:30, meet at Van Cortlandt Park Visitors Center for a nature walk (548-7070)... In Brooklyn (856-4210): Vanished Prospect Park II; 5/8 at 1, meet under the Arch at Grand Army Plaza... In Manhattan (397-3091): Each Sat. and Sun. in May: at 11 a.m., tour of the Children's Zoo during its reconstruction; at 2: tour of Central Park's southern end, with emphasis on children's interests. Each tour meets at the Victorian kiosk, south entrance to the Zoo, near Fifth Ave. and 63rd St... In Queens (699-6722): 5/7 at 1, a workshop at the Queens Botanical Garden, Flushing, with a present for mother in mind. Free, but pre-register... Staten Island (442-1304): 5/9 at 7:30, a short course in window sill vegetable and herb gardening. Call for location and to pre-register.

BRYANT PARK

—Once Around the Park, a weekly tour covering history and art of this landmark park, behind the Library. Each Thurs., 12:30-1:30; meet at flower market, SE corner of 42nd St. and Sixth Ave. Free.

CHELSEA

—"Brick and Brownstone on the Hudson Shore." Tour with Museum of the City of New York (534-1672). 5/8 at 1:30, meet at Chelsea Hotel, 222 W. 23rd St. \$5.

OTHER EVENTS

GREENWICH VILLAGE, "Echoes of the Past." A New York Walk-About (582-8083, weekdays 9-5; 914-834-5388 weekends, evens.) 5/8 at 11 a.m. and 2, meet SE corner of Seventh Ave. and 13th St. \$4.

HOLIDAYS IN NEW YORK—(765-2515). 5/8: Harlem; meet at 10:15 a.m., at Coliseum, Columbus Circle. \$7 (food, subway extra). 5/7: Greenwich Village; meet at 2, Jefferson Market Library, Sixth Ave. and 10th St. \$5.

WILD-PLANT WALKS, with Madeline Greenberg. Learn to identify sassafras, pokeweed, fiddlehead ferns, coltsfoot, and more. Every Sat. \$15. (674-8742 for times and locations.)

TOURS WITH THE 92ND STREET Y—Most tours begin before noon, and each is \$6.50. Phone 427-6000 ext. 179 to pre-register. 5/4: a walking-gourmet tour of the Upper East Side, from croissants to marzipan to strudel. \$6.50, with "limited tasting."

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. Phone for details (204-1112)

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 5/7, Forest Park, Queens. 5/8, Central Park. (291-6825 for meeting places.)

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of authentic hikes.

NATURE WALKS—New York Botanical Garden, the Bronx (220-8700): 5/7 at noon, the Hemlock Forest. From Watson Bldg. \$1.50. Wave Hill, Independence Ave. and 252nd St., Riverdale, the Bronx (549-2055): Greenhouse and Garden Walks, every Sun. at 2:15. Free.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499), \$3-\$8. 5/2-4 at 7:35, vs. Houston. 5/6 at 8:05, 5/7 at 7:35, 5/8 at 1:35, vs. Cincinnati. **Yankees**: Yankee Stadium, Bronx (293-4300), \$1.50-\$9. Away thru 5/9.

SOCCER—Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-265-8600). \$7, \$12. 5/8 at 2:30, vs. Ft. Lauderdale. At 12:15, the second annual New Jersey North-South High School All-Star game.

TENNIS—Mercedes Tournament of Champions, with Ivan Lendl defending his title against McEnroe, Gerulaitis, others. West Side Tennis Club, Forest Hills, Queens (268-2300), thru 5/8. Play begins at 12, thru 5/6; at 1:15, 5/7; at 12:15, 5/8. 5/2-5, \$9; 5/6, \$15; 5/7, \$18; 5/8, \$20.

RUN FOR THE BRONX—Hall of Fame 10K run. 5/7 at 10:30 a.m., from University Ave. and W. 181st St., Bronx Community College Campus. The run is up and down the Grand Concourse.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. \$2. The trotters are at Yonkers Raceway, Westchester (914-968-4200).

Children

CENTRAL PARK LEARNING CENTER—Family entertainment weekends, at Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Sat. and Sun. (360-3476). For ages 5-11 and parents: 5/7 at 11 a.m., Waving the Dragon; make your own, with Evelyn Yee. Must reserve in advance. 5/8 at 2, a medieval magical road show, with Dr. Quackenbush's Traveling Medicine Show and Magical Circus. All free.

RING AROUND A RAINBOW—Puppet show by Shadow Box Theatre, at schools and for pre-schoolers. P.S. 176, 120-45 235th St., Cambria Heights, Queens (877-7356). 5/3-6, 10 a.m. and 1. \$2.50.

AESOP'S FABLES—Stories, plus songs and games, by Rainbow Puppet Works. Washington Square Church, 133 W. 4th St. (254-9523). 5/8 at 2:30. \$2.50.

BEAUTY AND THE BEAST, a mini-operetta, with stained-glass puppets, by Shadow Puppet Theatre. Hudson Street Playhouse, 53 Hudson St., at Duane St., in Tribeca. (966-7002). Sat. Sun. thru 5/29. \$3.

DO IT YOURSELF PUPPET THEATER—Make puppets, produce shows with professional help. West Side Repertory Theatre, 252 W. 81st St. (666-3521). Sat. thru July 2, at 3. \$3.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). \$5, seniors \$4, children \$2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment

CHILDREN'S "NIGHTCLUBS"—The Early Show: Cabaret entertainment by children ages 7-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 2 and 4:30. \$5 cover, 2-drink min. **Youngstars**, featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. \$4 min. \$2 cover.

ALADDIN AND HIS WONDERFUL LAMP—On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. at 1 and 3:30, thru 5/14. \$2.50; adults \$3.50.

SNOW WHITE AND THE SEVEN DWARFS—Academy Arts Theatre Co., Eastside International Community Center, 931 First Ave. at 51st St. (486-1431). Sat. thru 5/21 at 2. \$3.

PUPPET PLAYHOUSE—At Fireboat House Environmental Center, 90th St. on the East River. Sat. at 11 and 1 (879-3316). \$2.50. 5/5: Tony Blanco, clown-mime.

KIDS' DAY AT THE MARKET—Citicorp Market, Sat. at 11 a.m. Free.

CINDERELLA—Cottage Marionette Theater, Swedish Cottage, Central Park, near CPW and 81st St. (988-9093). Reservations required. Each Sat. at noon and 3, thru April. \$1.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). \$3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. \$3, adults \$3.50.

THE MOST UNUSUAL CAT—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. at 2, thru 5/22. \$2.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "The Three Little Pigs," Sat. and Sun. at 1:30. "Sleeping Beauty," Sat. and Sun. at 3; thru June. Reservations are a must (765-9540). \$3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). \$3; adults \$4.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. \$4 (reservations required; all adults must be with a child).

EYEORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun. for ages 3-6: West Side, 11 a.m.; East Side, 12:30.

PUBLIC LIBRARY PROGRAMS—All free, but only a sampling; call local branches for more. Yorkville branch, 222 E. 79th St.: 5/5 at 4, short films. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7. 5/3 at 4, story hour for 2nd grade and up. Hudson Park branch, 10 Seventh Ave. So.: 5/3 at 10:30 a.m. and 4, short films.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. \$3 suggested for adults, children \$1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat. 11-5. Weekend and holiday events, \$2; adults \$3. Weekdays, \$1. \$2. Special exhibit: "The Mystery of Time," clocks, watches, do-it-yourself areas, much more. 5/7, art workshop at 1 and 3: How Old Is It? Exploring nature's "clocks." At 2, film from Britain, "The Boy Who Never Was," for ages 8-12.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. 5/7 at 1:30: El Zoo Fantastico, bilingual stories and games, with Valerie King Hanssens.

CHILDREN'S COVE, at the New York Aquarium, W. 8th St. and the Boardwalk, Coney Island, Brooklyn (266-8500). 10-5 daily. \$1, adults \$2.50. The Cove itself is free: ponds, a sand dune, and "touch-it" boxes, plus live "inhabitants."

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Visit the Greenhouse, where a springtime display of flowers and plants is featured. Special exhibit: "Discover Dolls: Reflections of Ourselves"; 300 international favorites. 5/7 at 11 a.m.: Fishing With Hook and Line, a slide show about fishing-boat trips from Sheephead Bay.

ALICE IN WONDERLAND—A musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat., Sun. thru 5/22 (except 5/8), at 1, 3:30. \$3.50.

A NIGHT CLUB

Red Parrot Two Shows Wed., May 4*

SLY AND THE FAMILY STONE

Doors Open: 8:00 PM & 11:00 PM

FOR YOUR DANCING PLEASURE.

Thurs., Fri. & Sat., May 5*, 6*, & 7*

JOE CAIN and the RED PARROT ORCHESTRA

*Tickets for special events available at Ticketron

Thurs., May 12*

THE SPINNERS Two Shows

Doors Open: 8:00 PM & 11:00 PM

Fri. & Sat., May 13* & 14*

STAN RUBIN and his ORCHESTRA

Proper Attire Requested Please!

Wed. thru Sat. Eves. • Valet Parking

617 West 57th Street, New York City

212-247-1530

Capriccio

RISTORANTE

NORTH ITALIAN CUISINE

LUNCH • DINNER • COCKTAILS

Our new location 33 East 61 St. • 759-6684

Serenity, Artistry, Hospitality

... An Enchanted Evening

at

KEEWAH YEN

Cuisines of China

50 West 56th between 5th & 6th

Reservations: 246-0770

Since 1937

MINETTA TAVERN

FINE ITALIAN CUISINE

LUNCH DINNER COCKTAILS

All credit cards honored

Reservations 475 • 3850

113 MacDougal Street, In the Village

Le Cirque

LUNCHEON DINNER

58 EAST 65th ST. RES: 794-9292

DIVA

*** Northern Italian Cuisine ***

TOWN & COUNTRY MAGAZINE...

306 E. 81st • 650-1928

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp camarão à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D daily 5-1 a.m. Ent. nightly. (I-M) AE, CB, DC, MC, V.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. (M) AE.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Mexican. Spcls: combination platters, chimichangas, green chili. Open Tues.-Sun. noon-midnight. Br Sat.-Sun. noon-4. Private parties for 12-100. Closed Mon. (I) AE, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

EVERYTHING YOGURT—1 Coenties Slip, 635-3800. Casual. American. Spcls: frozen yogurt, vegetarian sandwiches, hot casseroles, cold vegetable & pasta salad. Open for B & L Mon.-Fri. 6 a.m.-6 p.m., Sat. 10-4. (I) No credit cards.

FRANCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpenter bagel steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster to-malle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. (M) AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No Credit Cards.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: fettuccine with scallops, mushrooms and prosciutto, duckling in green peppercorn sauce, fresh vegetables in white wine with Chinese noodles. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. (M) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provençale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. (I-M) AE, CB, DC, MC, V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. (M-E) AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight. Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also 2444 Broadway, bet. 90th-91st Sts., 787-1110. (I) AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D (M-E). AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). Hors d'Oeuvre & City Lights Bar: Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-Amerique. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. (M) AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. (M) AE, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE DOMEL—13 Eighth Ave., nr. 12th St., 929-7553. Casual. Venetian-Northern Italian. Spcls: pasta with wild mushrooms, roast duck with cognac, port & gooseberry sauce, carpaccio Cipriani style. Res. sug. Tea & sandwiches Tues.-Sun. 3-5:30. D Tues.-Sun. 5:30-midnight. Closed Mon. (M) AE.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30. Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Sun. 5-11. (M) No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also El Charro Espanol—58 E. 34th St., 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: médaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. (M) AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleeker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaúcho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. (I) AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. (M) AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls: of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valencienne. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. (E) AE, CB, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murg tikka muslim, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. (I) AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. (M) AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. (M) No Credit Cards.

TWO BEAUTIFUL RESTAURANTS

Exquisite Cuisine From the heart of Spain

House Specialties: Paella. Mariscada with Green Sauce.
Natural Veal.
Natural Chops

DAILY 2-1/4 LB. DOUBLE Lobster For One Person **13⁹⁵**

LUNCHEONS • DINNERS • BANQUETS
CREDIT CARDS ACCEPTED

IN NEW JERSEY
New and Beautiful
Meson Madrid
343 Bergen Blvd.
Palisades Park, N.J.
(201) 947-1038 Free Parking

IN MANHATTAN
El Quijote
226 West 23rd St.
NEW YORK CITY
(212) 243-9934



President Reagan and U.S. Senator D'Amato lunching at Angelo's, attended to by owners Gino and Giovanni.

The best Italian Restaurant in New York City is in Little Italy.

Angelo's

146 Mulberry Street
Reservations: WO 6-1277

SEVEN SEAS

167-03 UNION TPKE., FLUSHING, N.Y.

CHINESE • POLYNESIAN CUISINE

Luncheon • Cocktails • Dinner

Take Out Orders

Open 7 Days Tel: 969-7070

Major Credit Cards • Party Facilities

CAMELBACK

Camelback & Central

2nd Ave. at
73rd St.
N.Y.C.
249-8380



TOM'S Shangri-La
Res. MU 3-0996
237 Madison Ave.
near 37th Street

CANTONESE & MANDARIN COOKING
3 private rooms for meetings & parties
Ample Parking after 7 P.M.

RESTAURANT DIRECTORY

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4. Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLAGE GARDEN—49 Charles St., nr. 10th St., 242-2155. Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.-Sat. 5-11. Spcl. pre-theater D 5-7. Closed Sun. (I-M) AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30. Sat. to 11:30. Sun. 4:30-9:30. Br. Sun. noon-3:30. (I) AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. (I) AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br. Sun. noon-5. Ent. nightly. (M) AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3. chamber music. (M) AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br. Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M) AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11. Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) No Credit Cards.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11. Sat. to 11:30. Closed Sun. (I-M) AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. (I) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30. Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. (M) AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30. Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. (M) AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br. Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. (M) AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood.

We're one of the finest most economical restaurants for steaks, chops, ribs & seafood in New York. . .

LOOK WHAT YOU GET...

	FREE BAKED POTATO	FREE SALAD BOWL	FREE GARLIC BREAD	PRICE
Sirloin & Filet Mignon	✓	✓	✓	\$9.55
Lobster Tail & Sirloin	✓	✓	✓	9.55
Dublin Steak	✓	✓	✓	6.95
Lamb Chops	✓	✓	✓	7.55
Ribs	✓	✓	✓	6.95
Scampi	✓	✓	✓	8.95
Chicken	✓	✓	✓	5.95
Fresh Fish	✓	✓	✓	6.55

Farnie's 2nd Ave. Steak Parlour

18TH ST. & 2ND Ave., New York City
Free Parking • Credit Cards • 7 Days
Tel. 228-9280

At Georges Rey



Photo by Sylvie Coggan

You Will Enjoy:

The beautiful smile of Mrs. Rey
The sparklingness of Georges Rey
The competence of Claude
Lively Parisian ambiance
Excellent food

"At prices you can definitely afford"

Georges Rey RESTAURANT FRANÇAIS

60 WEST 55 STREET
OPEN 7 DAYS RES: 245-6764
LUNCH - DINNER - SUPPER

Torremolinos
SPANISH RESTAURANT
230 E. 51 St.
(Bet. 2nd & 3rd)
755-1862

LUNCH & DINNER/COCKTAILS
STROLLING GUITARIST & SINGER
CLOSED SUNDAYS

Pamplona
SPANISH RESTAURANT
822 6th Ave.
(Bet. 28 & 29 Sts.)
683-4242

MIDTOWN

DOWNTOWN

DANCING AT DUSK
Starting at 6 P.M.

Cocktails, 4:30 pm-8 pm.
Complimentary Buffet,
Monday-Friday 5 pm-7 pm.

Barbizon Plaza
LIBRARY

6th Ave. between 58th & 59th Sts. Tel. 247-7000

French Cuisine
Lunch • Cocktails • Dinner
(AE-MC-VI)

Acute Cafe
110 West B'way, N.Y.
[Cor. Reade St.]
349-5566

RIKYU
Japanese Seafood
TATAMI ROOMS • SUSHI BAR
210 COLUMBUS AVENUE
(bet. 69th & 70th Sts.)
2 Blks. Lincoln Center
799-7847
799-7922

利久

MALAGA
SPANISH CUISINE
★ ★ N.Y. Times
LUNCH • DINNER • COCKTAILS
406 E. 73 (1st Ave.)
737-7659; 650-0605

CREDIT CARDS

Le Chambertin
FRENCH CUISINE
Lunch • Cocktails • Dinner • Party Facilities.
A La Carte After Theatre — Moderate Prices
An elegant French restaurant
in the heart of the theatre district
348 W 46 St Am X, MC 757-2154

LUNCH • DINNER • COCKTAILS
62 WEST 9th STREET 777 0670
Free Parking Open 7 days

Bondini's
FINE NORTHERN ITALIAN CUISINE

RESTAURANT DIRECTORY

Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. (I) AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. (I-M) AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. (I-M) AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. (M) AE, CB, DC, MC, V.

R.J.'S BARBECUE—220 Madison Ave., at 37th St., 689-5553. Casual. American. Spcls: barbecued chicken, 4 types of ribs, homemade desserts. Open Mon.-Fri. 11 a.m.-1 a.m., Sat. from 4. Br Sun. noon-4. D Sun. 4-11. Ent. Fri.-Sat. 10-1 a.m. & Br Sun. Private parties for 50-100. (I) AE, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Pt. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 32rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: asparagus salad with lump crabmeat in Cognac sauce, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). Also Tuesday's West—246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. Tuesday's '76—1461 First Ave., at 76th St., 879-7676. (I) AE, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la nicoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. (I-M) AE, MC, V.

EL QUIOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. (M) AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scallopine française. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sir-

loin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4:10-4:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. (M) AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. (M) AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medallions with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. Pool Room: L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). Bar Room: L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. (I-M) AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. (M) AE, CB, DC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

IMPERIAL DRAGON EAST—148 E. 46th St., 986-4676. Casual. Szechuan. Spcls: chen pei ngau

RESTAURANT DIRECTORY

(orange beef), Tang's seafood basket, thrice fowled. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-11, Sat.-Sun. noon-11. Private parties for 60. (M)
AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. (M)
AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M)
AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. (M)
AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E)
AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, médaillons de venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. (E)
AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. (M-E)
AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/8933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. (M)
AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E)
AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. (M)
AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E)
AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M)
AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. Lobby Bar: Daily noon-midnight. (I-M)
AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M)
AE, CB, DC, MC, V.

OAK IN JANG—47 E. 46th St., 688-2365. Dress opt. Korean. Spcls: ginghiskan, kalbi, pulkobi. Res. nec. Open daily noon-10:30. Private parties. (I-M)
AE, CB, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E)
AE, CB, DC, MC, V.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. (M)
AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E)
AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M)
AE, CB, DC, MC, V.

RICH AND FAMOUS—227 E. 45th St., 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. (I)
AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. (M)
AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. (I)
AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M)
AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. (M)
AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11. Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M)
AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (I)
AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M)
AE, CB, DC, MC, V.

TRACY'S—994 First Ave., bet. 54th & 55th Sts., 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, médaillons of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. Br Sun. noon-3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. (M)
AE, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. (I)
AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M)
AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear: Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. (M). Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. (M-E). Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3. Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. The Hideaway: Cocktails Tues.-Sat. 5-1 a.m. Pianist George Feyer 9-1 a.m.
AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sat. to midnight, Sun. noon-11:30. Complete L & D. Banquet room 20-100. (M)
AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. (M)
AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M)
AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M)
AE, CB, DC, MC, V.

REGINE'S
COCKTAILS • DINNER • SUPPER
Prix Fixe Theatre Dinner \$19.75
502 Park Avenue
New York
826-0990

"FLAWLESS"
The Only Way to Describe
That 'Perfect' Taste of
Kaplan's Deli-Cuisine.

Comed Beef, Pastrami, Turkey, Kishka,
Chopped Liver, Salads, Matzo Ball
Soup, Bagels & Lox
& Elegant Catering

Jack Kaplan's
71 West 47th NYC • 391-2333
OPEN 7:00 A.M. to 7:00 P.M.

Delicatessen
a Cut Above
the Rest

OMEN
ARTFUL JAPANESE CUISINE



LUNCH: THURSDAY-SUNDAY (LUNCH
CLOSED FIRST SUNDAY OF EACH MONTH)
DINNER: TUESDAY-SUNDAY

113 THOMPSON STREET, 2ND FLOOR
NEW YORK, N.Y. 10013
(212) 225-5923

Ralph's Italian Restaurant
(In Jackson Heights Shopping Center)
"First Class Neighborhood Eatery
Featuring Northern & Southern Cuisine"
75-61 31st Ave., Jackson Heights, N.Y.
(212) TW 9-2555 424-9071

LA RÉCOLTE

RECOMMENDED BY
"GOURMET" AND "TOWN & COUNTRY"
110 E. 49th St., East of Park Ave., New York, N.Y. 212-421-4389.

FRENCH CUISINE
325 WEST 57th STREET
757-2590

LE BIARRITZ



109 West 46th Street
Corner 6th Avenue
New York, N.Y. 10036

Res. 382-0022

Ent Nightly
in the Lounge Tues.-Sat
from 7 to 1 AM

AMAZONAS
RESTAURANTE BRASILEIRO
The food The music and the
Excitement of Brazil
Brazilian experience in New York
BRUNCH LUNCH DINNER
Res. (212) 966-3371/AE, CB, DC
492 Broome St. SoHo, N.Y. 10013

Shezan
THE INTERNATIONAL RESTAURANT
Experience the Difference!
8 West 58th Street, N.Y.C.
Tel. 371-1414

India TANDOORI COOKING
Authentic Indian Cuisine
LUNCH • COCKTAILS • DINNER
LIVE INDIAN MUSIC
Wed., Thurs., Fri., Sat., Sun.
181 BLEECKER ST. • 982-0810

PETE'S TAVERN
ITALIAN & AMERICAN CUISINE
"Oldest Standing Bar in NYC Since 1864"
Outdoor Cafe
Private Parties
129 East 18th St. (Cor. Irving Place) GR 3-7878

Just Steps from the HILTON
& SHERATON CENTER
Chinese Food at its Best
LUNCHEON • COCKTAILS
DINNER • AFTER-THEATRE
Party Facilities
Bill Hong's
133 WEST 52nd ST., N.Y.
LT 1-6730

Yorkville's Most Famous Restaurant
Enjoy The Finest German Cuisine
Open 7 Days AE, DC
Kleine Konditorei
234 East 86th St. NYC Tel: 737-7130

RESTAURANT DIRECTORY

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete L. Closed Sun. (M) AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. (I) AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked fillet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly Private parties for 300. (M) AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St., 265-6380. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. (I-M) AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. (M) AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. (I-M) AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11 Complete L & D. (M) AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. (I-M) AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. (I-M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7293/586-5950. Jacket required Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11 Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. (M) AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333 Casual Jewish style deli. Spcls:

chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. (I) AE, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. (I-M) AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American Continental. Spcls: veal culet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

LA CARAVELLE—33 W. 58th St., 586-4252 Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marenngo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. (M) AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. (E) AE, DC.

LE CHAMPIGNON—35 W. 56th St., 247-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôté bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. (M) AE, CB, DC, MC, V.

LE OUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcls: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044. 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. (I-M) AE, CB, DC, MC, V.

LE VERT-CALANT—109 W. 45th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 49th St., 536-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatone marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (I-M) AE, DC, V.

PERGOLA—252 W. 46th St., 664-8692. Casual. French. Spcls: fillet of sole, coq au vin, beef bourguignonne. L Tues., Thurs., Fri. noon-2:30, Wed & Sat. from 11. D Tues.-Sat. 4-9 Closed Sun. & Mon. (I) AE, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murghe ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2). Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight Music charge after 7. (M) Rainbow Grill: Jacket required Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. (M-E) AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. Sir Walter's: Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. (M) Bar & Lounge: American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. (M) AE.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. (M) AE, CB, DC, MC, V.

COPENHAGEN—68 W. 58th St., 688-3690. Dress opt. Scandinavian cuisine. Authentic smorgasbord. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. (I-M) AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. (M) AE, CB, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. (M) AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also 1409 Ave. of the Americas, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. (I) AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. (M) AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). (M) AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. (M-E) Oak Room: Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. (M) Oak Bar: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster Bar: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (I-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. (E) Trader Vic's: Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

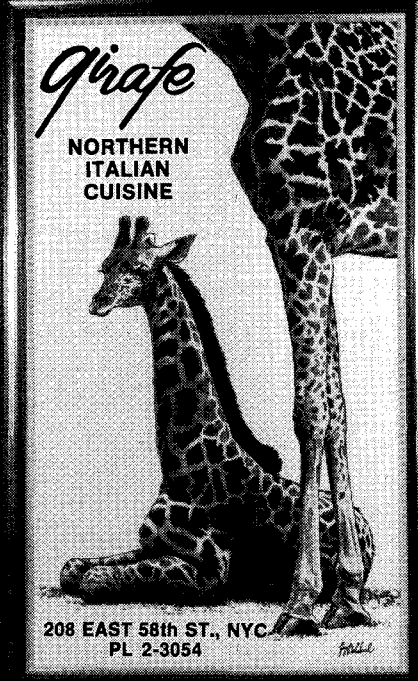
THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. (I) AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, médaillons de veau trésor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.



Girafe
NORTHERN ITALIAN CUISINE
208 EAST 58th ST., NYC
PL 2-3054

"NEW YORK'S BEST BET FOR VALUE!"
"SENSATIONAL FRENCH CUISINE"
"RECOMMENDED BY N.Y. TIMES & N.Y. POST"
Also a la carte available
Complete Dinners \$12.25 to \$19.50
The French Shack
65 West 55th St. (Betw. 5th & 6th)
Open 7 Days Res: 246-5126

Moorthy Magic
INTERNATIONALLY ACCLAIMED
MAGICIANS
THE HOTTEST NEW PROFESSIONAL
COMICS
NITELY
55 Carmine St. 924-1472



"A quaint little restaurant serving Cantonese cooking at its Best!"
BRUCE HO'S
116 East 57th St.
N.Y.C. PL 3-2610
American Express

IN THE 1891 LANDMARK BUILDING
Caposuto Frères
Bistro RESTAURANT
OPEN 11:30 AM 4:00 AM
451 WASHINGTON ST. N.Y.C.
1 Block South of Canal St.
1 Block East of the Westside Hwy. 966-4900

Toscana Ristorante
246 East 54th St New York
Northern Italian Cuisine
Reservations 371-8144



RESTAURANT DIRECTORY

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. (M) AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. Saratoga: Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. The Furnished Room: L daily noon-3. Afternoon tea 3-6. S 6-11. The Terrace: L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. (M) No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. (M) AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegwa, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight Br Sat.-Sun. noon-4. Complete D. (M) AE, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. Cafe Carlyle: Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. Carlyle Restaurant: French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. (M-E) AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. (E) No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Singer-pianist Berri Blair, Tues.-Sat. 8-1. (M-E) AE, DC.

1573 A SEAFOOD CAFE—1573 York Ave., bet. 83rd-84th Sts., 535-5454. Dress opt. French-Nouvelle Seafood. Spcls: warmed fresh oysters with seaweed puree, roudade of sole with anise butter, poached sea-bass chineois with sake black beans & fresh ginger, poached shrimp & scallop wafers in herbed red pepper puree. Res. sug. D daily 6-11. Br Sun. noon-4. (M) AE.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. (I-M) AE, CB, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. Cocktail lounge: Piano 5-10:30. Private party room. (M) AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. (E) AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. (M) AE, DC, MC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. (E) AE.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. (M) AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: Muscovy duck thinly sliced with passion fruit sauce, Dungeness crab, breast of chicken stuffed with wild mushrooms, chocolate terrine. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5. Sun. from 11. (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. (I-M) AE, CB, DC, MC, V.

NEW YORKER—1378 Third Ave., bet. 78th-79th Sts., 734-0005. Casual. Nouvelle-Italian. Spcls: fisherman's delight, veal chop, broiled red snapper. Res. sug. L Mon.-Fri. noon-3:45. Br Sat.-Sun. noon-3:45. D daily 5-12:30. (I-M) AE, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also Pancho Villa's—1501 Second Ave., at 78th St., 650-1455. (I) AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Cafe Pierre: Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. The Rotunda: English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelles. Res. sug. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, soufflé of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. (M) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4. Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. (M) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. (E) AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. (I-M) AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. (M) AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30. Br Sun. from 1. (I-M) AE, CB, DC, MC, V.

TREMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2, Sun. 4-midnight. (M) AE, CB, DC, MC, V.

UNCLE TAY'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. (M) AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr.,

874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. (M) Adagio Buffet: Open performance nights 5:30-8. (M) AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. (M) AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American-Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. (M) AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. (I) AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. (I) AE, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. (I-M) AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpaiello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpaiello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M) No Credit Cards.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. (I-M) AE, CB, DC.

Queens

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valenciana, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. (M) AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. (I-M) AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also Villa Bianca East Little Neck 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. (I-M) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

TELEVISION

Daytime, May 4-6 and May 9-10

2 WCBS
212-975-4321
4 WNBC
212-664-4444
5 WNEW
212-535-1000
7 WABC
212-887-7777
9 WOR 212-764-7000
11 WPIX 212-949-1100
13 WNET
212-560-2000
21 WLIW
516-454-8866
31 WNYC
212-566-3112
H HOME BOX
OFFICE
212-484-1100
S SHOWTIME
212-880-6600
N UPTOWN
212-942-7200
W WOMETCO
(WHT)
800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.
Programs seen daily unless otherwise noted.
Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Arenda Ingles
Thu, Tue, I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Thu/Movie: Alice in Wonderland
Mon/The Remarkable Rocket
S Fri/Someone's in the Kitchen With Jamie
Mon/Movie: Come Blow Your Horn

6:30
2 News
4 Early Today
5 Popeye
11 Adventures of Mr. Magoo
H Wed/Video Jukebox
Fri/Movie: Hans Christian Andersen's Magic Adventure
Mon/A Tale of Four Wishes
Tue/Movie: Alice in Wonderland

S Fri/Two of Hearts
Tue/College
7:00
2 News
4 Today
5 Bugs & Porky
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Wed/Fraggle Rock
S Wed/Movie: Under the Rainbow
Thu/Irene Moves In

7:30
5 Woody Woodpecker
9 Jim Bakker
11 Pink Panther
H Wed/Movie: Meatballs
Thu/HBO Magazine
Mon/Sheena Easton
S Thu/Someone's in the Kitchen With Jamie
Fri/Movie: The Man From Clover Grove
Tue/Movie: For Your Eyes Only

8:00
5 Spiderman
11 Superfriends
H Thu/Movie: Absence of Malice
Fri/Movie: The Cannonball Run
Tue/Movie: Continental Divide
S Thu/Corletto & Son
Mon/Movie: Starbirds

8:30
5 Flintstones
9 Wed, Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.J. Report
11 Tom & Jerry & Friends
H Mon/Movie: Meatballs
S Thu/Don and the Kangaroo

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
9 Straight Talk
11 Great Space Coaster
H Wed/Sheena Easton
S Wed/Hollywood

9:30
2 Jokers Wild

5 Make Room For Daddy
11 Mon-Thu/Flipper
Fri/Insight
S Wed, Fri, Mon/Aerobicise

10:00
2 \$25,000 Pyramid
4 Facts of Life
5 Welcome Back Kotter
9 Romper Room
11 Civic Programming
H Wed/Movie: Victor/Victoria
Thu/Movie: Going

Ape
Fri/Movie: Meatballs
Mon/Movie: Missing Tue/Philip Marlowe
S Wed/Movie: All Fall Down
Thu/Movie: They Shall Have Music
Fri/Movie: The Affairs of Dobie Gillis
Mon/Movie: Where The Boys Are
Tue/Movie: I Want You
W Wed/Movie: High Risk
Thu/Movie: I Love You Rosa
Fri/Movie: Outland
Mon/Movie: State of Siege
Tue/Movie: Modern Problems

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
7 Card Sharks

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough
11 Candid Camera
H Tue/Movie: The Pursuit of D.B. Cooper

11:30
4 Dream House
9 You Asked For It
11 Odd Couple
H Thu/Consumer Reports Presents
Fri/Two in the Box

12 NOON
2 Tattletales
4 Battlestars
5 Tom Cottle
7 Family Feud
9 News
11 Rhoda

H Thu/Movie: The Pursuit of D.B. Cooper
Fri/Movie: Victor/Victoria
Mon/Movie: Going Ape
S Wed/Movie: Dead Men Don't Wear Plaid
Thu/Movie: Across the Great Divide
Fri/Movie: S.O.B.
Mon/Movie: Smokey and the Bandit
Tue/Movie: High Risk
W Public Affairs

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Middyay
7 Ryan's Hope
11 News
H Wed/Willie Nelson
W Vegetable Soup

1:00
4 Days of Our Lives
7 All My Children
9 Wed/Movie: The Pirate (1948). Judy Garland, Gene Kelly.
Thu/Movie: Presenting Lily Mars (1943). Judy Garland, Van Heflin.
Fri/Movie: Singin' in the Rain (1952). Gene Kelly, Debbie Reynolds.
Mon/Movie: The House on 92nd Street (1945). Lloyd Nolan, Signe Hasso.
Tue/Movie: House of Dark Shadows (1970). Jonathan Frid, Joan Bennett.
11 700 Club
H Tue/Movie: Pandemonium
W Wed/Movie: Pennies From Heaven
Thu/Movie: Tribute
Fri/Movie: The Eye of the Needle
Mon/Movie: Confession
Tue/Movie: Sea Prince

1:30
2 As the World Turns
H Mon/Sheena Easton
S Wed/Hollywood
1:50
5 News
2:00
4 Another World
5 Gilligan's Island
7 One Life to Live

11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
H Wed/Two in the Box
Thu/Philip Marlowe
S Wed, Fri, Mon/Aerobicise
Tue/Movie: The Last Hunt
Tue/Corletto & Son

2:30
2 Capitol
5 Popeye
11 Krofft Superstars
H Wed/Movie: Continental Divide
Fri/Women's Gymnastics
Mon/Movie: The Night the Lights Went Out in Georgia
Tue/HBO Magazine
S Wed/Movie: The Reluctant Debutante
Fri/Fractured
Flickers
Mon/Movie: Come Blow Your Horn
Tue/Someone's in the Kitchen With Jamie
W Tue/Movie: Julia

3:00
2 Guiding Light
4 Fantasy
5 Woody Woodpecker
7 General Hospital
9 Ironside
11 Tom and Jerry and Friends
H Thu/25 Years of Jerry Lee Lewis
Tue/Movie: Dead Men Don't Wear Plaid
S Fri/Two of Hearts
Tue/Don and the Kangaroo
W Wed/Movie: El Super
Fri/Movie: Liar's Moon

3:30
5 Bugs & Porky
11 Scooby Doo
W Thu/Movie: Victor/Victoria
Mon/Movie: High Risk

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Woody Woodpecker
7 Edge of Night
9 In Search Of
11 Pink Panther
13 Sesame Street (cc)
H Thu/HBO Magazine
Fri/Movie: Hans Christian Andersen's Magic Adventure

S Thu/Irene Moves In
Fri/Movie: The Man From Clover Grove

4:30
2 More Real People
5 What's Happening
7 People's Court
9 Wed/Movie: Sudan (1945). Maria Montez, Turhan Bey.
Thu/Movie: Captain From Castile (1948). Tyrone Power, Jean Peters. Part I.
Fri/Movie: Captain From Castile (1948). Tyrone Power, Jean Peters. Part II.
Mon/Movie: Black Water Gold (1969). Aron Kincaid, Bradford Dillman.
Tue/Movie: River of Gold (1970). Dack Rambo, Roger Davis.
11 Happy Days Again
H Wed/Fraggle Rock
Thu/A Tale of Four Wishes
Mon/Remarkable Rocket
Tue/Movie: Alice in Wonderland
S Wed/Movie: Starbirds
Thu/Someone's in the Kitchen With Jamie
Mon/The Phenomenon of Benji
Tue/College
W Wed/Movie: Tommy
Tue/Movie: Pennies From Heaven

5:00
2 **4** **7** News
5 Charlie's Angels
11 Little House on the Prairie
13 Mister Rodgers
H Wed/Video Jukebox
Mon/A Tale of Four Wishes
S Thu/Movie: Falling in Love Again
Mon/Movie: Starbirds
W Fri/Movie: Sea Prince

5:30
13 Electric Company
H Wed/Movie: Meatballs
Thu/Movie: Absence of Malice
Fri/Fraggle Rock
S Tue/Movie: For Your Eyes Only
W Mon/Best of Floyd

5:30
13 Electric Company
H Wed/Movie: Meatballs
Thu/Movie: Absence of Malice
Fri/Fraggle Rock
S Tue/Movie: For Your Eyes Only
W Mon/Best of Floyd

Evening, May 4-6 and May 9-10

Wed., May 4

6:00
2 **4** **7** News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Why in the World
21 Latentight
31 Brooklyn College Presents
S Movie: The Patsy

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Soap
11 Alice

13 Nightly Business Report
21 Over Easy
31 Spring Celebration
41 Sheena Easton
W Movie: Seduction

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News

13 MacNeil/Lehrer
21 Answer Wise

8:00
2 Zorro and Son
4 Real People
5 PM Magazine
7 Fall Guy
9 Cosmos Soccer
11 Movie: Blood Feud (19). Robert Blake, Cotter Smith. About the conflict between Jimmy Hoffa and Robert F. Kennedy. Part II

13 Everest North Wall
21 All Creatures Great and Small
H Movie: Victor/Victoria
N Movie: Penitentiary
S Movie: Dead Men Don't Wear Plaid

8:30
2 Square Pegs
5 Carol Burnett

9:00
2 Movie: The Shadow

Riders (1982). Tom Selleck, Sam Elliott. A Western, set in the 1870s.
4 Facts of Life
5 Merv Griffin
7 Battle of the Network Stars
13 Non Fiction Television
21 The Good Neighbors
W Movie: Pennies From Heaven

9:30
2 Doctor in the House

TRACY'S
Food Wine Spirits Music
994 First Avenue, (54th & 55th Streets)
New York City 212-888-0018
We accept major credit cards

11 **Movie:** Long Ago, Tomorrow (1971). Nanette Newman, Malcolm McDowell. Two disabled persons have a love affair.

9 **Movie:** Harper Valley P.T.A. (1978). Barbara Eden, Nanette Fabray. A young woman outwits the snobbish members of the local P.T.A.

1:00
5 Hogan's Heroes
7 Movie: Bachelor Flamingo (1962). Tuesday Weld, Richard Beymer. A woman moves in with a scientist and makes his life chaotic.

9 Soap
11 Alice
13 Nightly Business
 Report
21 Over Easy
31 Spring Celebration
W Movie: Outland

TELEVISION

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening

8:00
2 Dukes of Hazzard
4 Special: Berenstain Bears Little League
5 PM Magazine
7 Movie: The Shining (1980). Jack Nicholson, Shelley Duvall. A family encounters madness and murder in a deserted hotel.
9 Baseball: Mets vs Cincinnati
11 To be announced
13 Washington Week in Review
21 The Nature of Things
H Movie: Meatballs
N Movie: Bananas
S Movie: S.O.B.

8:30
4 Special: Mayday for Mother
5 Healthbeat
11 Baseball: Yankees vs. Minnesota
13 Wall Street Week

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
13 Masterpiece Theatre: Private Schulz
2 Movie: Eternally Yours (1939). Loretta Young, David Niven. A magician's wife becomes tired of her husband's tricks.
W Movie: Personal Best

9:30
H Movie: Victor/Victoria

10:00
2 The Mississippi
4 Doug Henning's Magic on Broadway
5 News
13 Innovation
N Movie: Everything You Always Wanted to Know About Sex, But Were Afraid to Ask
S Movie: Victor/Victoria

10:30
9 N.J. Report
13 Freedom to Speak
21 California Dreams

10:40
9 Kiner's Korner

11:00
2 **4** **7** **11** News
5 M*A*S*H
9 Lie Detector
13 Movie: Secret Ceremony (1968). Elizabeth Taylor, Mia Farrow. See May 5, 10 p.m.
21 Long Island Week

11:10
W Leonard Report

11:30
2 Basketball: NBA Playoff
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 News
21 Latenight
W Movie: The Opening of Misty Beethoven

11:50
H Movie: Silent Rage

12 MIDNIGHT
5 Mission: Impossible
7 The Last Word
11 Saturday Night
N Movie: Love and Death

12:15
5 Movie: The Eye of the Needle

12:30
4 SCTV
9 Music World

1:00
5 Soul Train
7 Movie: Who's Afraid of Virginia Woolf? (1966). Elizabeth Taylor, Richard Burton. A professor and his wife match wits and trade insults, involving another couple in their destructive battles.
9 Psychic Phenomena
11 Twilight Zone
W Movie: Easy

1:30
2 Movie: The Last Dinosaur (1977). Richard Boone, Joan Van Ark. A rich man tries to bag the ultimate trophy. Made in Japan.
11 News

1:35
H Movie: Southern Comfort

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 Best of the Midnight Special

2:15
5 Movie: An Eye for an Eye

2:30
5 Movie: Cinderella Liberty (1973). James Caan, Marsha Mason. Story of a whore and the sailor who falls in love with her.
W Movie: The Eye of the Needle

3:00
4 Mary Tyler Moore
9 Movie: Doctor, You've Got to Be Kidding (1967). Sandra Dee, George Hamilton. A woman about to have a baby is surrounded by three men who wish to marry her.
11 One Step Beyond

3:25
H Two in the Box

3:30
4 Mary Tyler Moore
11 Twilight Zone

3:36
2 Movie: You'll Like My Mother (1972). Patty Duke, Richard Thomas. A pregnant widow's visit to her mother-in-law becomes a macabre adventure.

4:00
4 Bob Newhart
11 Candid Camera
H Movie: Cannonball Run
S Movie: Come Blow Your Horn

4:30
4 Here's Lucy
11 Abbott and Costello
W Best of Burlesque

5:00
4 News

11 Please Don't Eat the Daisies

5:30
2 Public Hearing
11 Biography

5:35
9 Movie: Elephant Stampede (1951). Johnny Sheffield, Donna Martell. Bomba must figure out how to stop the elephants.

Mon., May 9

6:00
2 **4** **7** News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Powerhouse
21 Latenight
31 All About TV
H Movie: Meatballs

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
S Dead Men Don't Wear Plaid
W News

6:45
5 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Up and Coming
W Movie: Special Section

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Opening Night
H Fraggie Rock

8:00
2 Square Pegs
4 Love, Sidney
5 PM Magazine
7 That's Incredible!
9 N.J. People
11 Movie: Three Days of the Condor (1975). Robert Redford, Faye Dunaway. A CIA researcher learns too much and is stalked by assassins.
13 Frontline: Looking for Mao
21 Jacques Cousteau: Blizzard at Hope Bay
31 To be announced
H Movie: The Night the Lights Went Out in Georgia
11 Movie: I Vitelloni
S Movie: Smokey and the Bandit

8:30
2 Private Benjamin
4 Family Ties
5 Carol Burnett
9 Baseball: Mets vs. Houston

9:00
2 M*A*S*H
4 18th Annual Academy of Country Music Awards
5 Merv Griffin
7 Movie: I Want to Live (1983). Lindsay Wagner, Martin Balsam.
13 Great Performances: Innocents Abroad

21 Everest North Wall
31 Cityscope
W Movie: Z

9:30
2 One Day at a Time
31 Computer Programming

10:00
2 Cagney and Lacey
5 News
9 A Justice Speaks Out
31 Mystery! We, the Accused
11 Movie: Missing
N Movie: 8 & 1/2
S Bizarre

10:10
9 Kiner's Korner

10:30
11 News
S Hollywood

11:00
2 **4** **7** **11** News
5 M*A*S*H
9 Lie Detector
13 Undersail
21 Tony Brown's Journal
S Movie: Mother's Day

11:15
W Movie: Easy

11:30
2 Movie: Trapper John, M.D.
4 Best of Carson
5 Mary Hartman, Mary Hartman
7 Nightline
9 Road to L.A.
11 Saturday Night
13 Inside Story
21 Latenight

12 MIDNIGHT
5 Mission: Impossible

12:05
H Sheena Easton

12:20
N Movie: Cafe Express

12:30
4 David Letterman
7 News Profile
9 Music World
11 Star Trek
S Movie: The Secret Policeman's Other Ball

12:40
2 Columbo

12:45
W Movie: State of Siege

1:00
5 America's Top 10
7 Movie: Land Raiders (1969). Telly Savalas, Arlene Dahl. Families quarrel in the midst of Indian attacks in this western.
9 Psychic Phenomena

1:05
11 Movie: The Boogies

1:30
4 **11** News
S Chico and the Man

2:00
2 News
5 Best of Middy
9 Joe Franklin
11 Movie: The Deep Six (1959). Alan Ladd, Diane Foster. A Navy officer's indecision places his crew in jeopardy.
S Movie: Pick-Up Summer

2:30
4 Mary Tyler Moore

2:40
11 Movie: Southern Comfort

HAVE A NIGHT
ON TOP OF THE TOWN



A superb, intimate dinner
fashioned around 5 rare wines.



Small portion delicacies, music and dancing.

THE RESTAURANT

The most spectacular restaurant in the world.



One World Trade Center, 107th Floor, (212) 938-1111
Free parking inside the building.



In the heart of Little Italy
Strolling Guitar
Italian-Continental Cuisine
194 Grand St., N.Y., N.Y.
925-1340 Valet Parking



French
Restaurant
LUNCHEON
DINNER
VISA
MASTER CHARGE
A.E.

21 EAST 36th STREET 684-0215

How nutritional are
TV dinners? **6** What
does the ERA really
say? **6** Do eskimos
really rub noses? **6**

Have a question?

Call your library!



American Library Association

TELEVISION

3:00
1 Mary Tyler Moore
2 Movie: About Face (1952). Gordon MacRae, Phyllis Kirk.
3 Movie: Mortal Combat

3:20
5 Off the Set

3:30
4 Bob Newhart

3:45
5 Movie: Visiting Hours

3:50
5 Black News

4:00
4 Here's Lucy
11 Candid Camera

4:30
11 News
11 Abbott and Costello
11 Going For Laughs

5:00
11 Biography
11 Best of Floyd

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Tue., May 10

6:00
2 **4** **7** News
5 Three's Company
9 BJ/Lobo Show

11 Jeffersons
11 Powerhouse
11 Late Night
11 Women: NY Edition
11 Movie: Continental Divide

6:30
11 WKRP in Cincinnati
11 Barney Miller
11 N.J. Nightly News
11 City Comment
11 News

6:45
11 News From City Hall

7:00
2 **4** **7** News
5 M*A*S*H
11 Soap
11 Alice
11 Nightly Business Report
11 Over Easy
11 Que Pasa U.S.A.
11 Movie: Modern Problems

7:30
11 Muppet.
11 Family Feud
11 All in the Family
11 Entertainment Tonight
11 Penny Hill
11 News
11 MacNeil/Lehrer
11 Feeling Fine!
11 Tony Brown's Journal

8:00
2 Special. Watership Down, Part I
4 The A Team

5 PM Magazine
7 Happy Days (cc)
9 Nine on N.J.
11 Baseball: Yankees vs. Texas
11 Nova
11 Frontline
11 With Ossie and Ruby
11 Philip Marlowe
11 Movie: Love and Death
11 Faerie Tale Theatre

8:30
11 Carol Burnett
11 Laverne & Shirley (cc)
11 Baseball: Mets vs. Houston
11 Detroit Black Journal

9:00
2 Movie: Help Wanted: Male (1982). Suzanne Pleshette, Gil Gerard. A professional woman hires a sportswriter to father a child.
4 Remington Steele
11 Merv Griffin
11 Three's Company (cc)
11 American Playhouse: The Fifth of July
11 Masterpiece Theatre: Private Schulz
11 Humanities Through the Arts
11 Movie: Dead Men Don't Wear Plaid
11 Movie: Missing
11 Movie: The Sword and the Sorcerer

9:30
7 9 to 5

11 Understanding Human Behavior

10:00
11 St. Elsewhere
11 News
11 Hart to Hart (cc)
11 Bernstein/Beethoven
11 Japan: Living/Changing Tradition
11 Movie: Manhattan

10:30
11 News
11 It's Everybody's Business
11 HBO Magazine

11:00
2 **4** **7** **11** News
5 M*A*S*H
11 Lie Detector
11 Movie: City Streets (1931). Gary Cooper, Sylvia Sydney. Cooper infiltrates a prohibition gang in order to get his girlfriend out of jail.
11 Inside Washington
11 Focus on Society
11 Movie: The Pursuit of D.B. Cooper
11 Loving Friends and Perfect Couples
11 Movie: Love Trap

11:30
11 Quincy
11 Tonight
11 Mary Hartman, Mary Hartman
11 Nightline
11 Hawaii Five-O
11 Saturday Night
11 Late Night
11 American Story
11 A New Day in Eden

12 MIDNIGHT
5 Mission: Impossible
11 Movie: The Arena
11 Movie: Tazman, the Ape Man

12:30
11 David Letterman
11 News Profile
11 Music World
11 Star Trek
11 Movie: Pennies From Heaven

12:40
11 McMillan and Wife

12:45
11 Movie: Personal Best

1:00
11 Hogan's Heroes
11 Movie: Flap (1970). Anthony Quinn, Shelley Winters. A frustrated Indian hijacks a train.
11 World Vision Special

1:30
4 **11** News
11 Chico and the Man

2:00
2 News
5 Movie: Dallas (1950). Gary Cooper, Ruth Roman. A man seeks revenge upon those who destroyed his home.
11 Joe Franklin
11 Movie: Hell on Frisco Bay (1954). Alan Ladd, Fay Wray. An ex-policeman, unjustly imprisoned, sets out to clear his name.

5 Movie: Paradise

2:30
11 Mary Tyler Moore
11 Inside Baseball

2:55
11 Movie: Atlantic City

3:00
11 Mary Tyler Moore
11 Movie: Jacques Brel is Alive and Well and Living in Paris (1975). Elly Stone, Mort Shuman. A musical revue of Brel's creations.

3:30
4 Bob Newhart
11 Allman Brothers

3:40
5 Movie: The Bitch

4:00
4 Here's Lucy
11 Candid Camera

4:30
4 News
11 Abbott and Costello
11 Movie: Choices

4:40
11 Movie: Silent Rage

5:00
11 Listen & Learn
11 Biography

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
5 College

Weekend, May 7-8

Sat., May 7

6:00
2 Patchwork Family
4 Sonrisas
5 Pattern For Living
11 News
11 Movie: Continental Divide

6:30
4 Infinity Factory
5 Insight
7 News
11 Candid Camera
11 Movie: Great Expectations

7:00
2 Captain Kangaroo
4 One of a Kind
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Dr. Snuggles

7:30
4 Comic Book Kids
5 Bullwinkle
7 Davey and Goliath
9 Make Peace With Nature
11 Pink Panther

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
11 Sesame Street (cc)
11 Carrascollendas
11 Movie: Dead Men Don't Wear Plaid
11 Movie: I Want You

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich

11 N.J. People
11 Sport Billy
11 Studio See

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Waltons
9 Nine on N.J.
11 Wall Street Journal Report
11 Mister Rodgers
11 La Esquina

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
11 Davey and Goliath
11 Herald of Truth
11 Electric Company
11 Mundo Real
11 Movie: Missing

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr. Who
11 Gospel Hour
11 Cosmos
11 Sonrisas
11 Movie: The Reluctant Debutante
11 Movie: The Old Corral

10:30
2 Dukes
4 Gary Coleman
11 Que Pasa U.S.A.?

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spiderman
7 Mork and Mindy
11 All Star Wrestling
11 Reel Haw
11 Why in the World
11 Humanities Through the Arts

11:30
2 Bugs Bunny/Road Runner
4 Dimensions
11 Movie: The Night the Lights Went Out in Georgia

11:45
11 Movie: The Turning Point

12 NOON
2 Gilligan's Planet
4 Thundarr
5 Big Valley
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
11 Presente
11 Gourmet Cooking
11 Understanding Human Behavior
11 Movie: For Your Eyes Only

12:30
2 New Fat Albert Show
4 Flash Gordon
7 American Bandstand
11 One Step Beyond
11 Sports America
11 Great Chefs of New Orleans

1:00
2 Blackstar
4 Pop Goes the Country
5 Bionic Woman
9 Movie: Horror at 37,000 Feet (1972). Buddy Ebsen, William Shatner. An evil force invades a 747 jet
11 At the Movies
11 Victory Garden
11 Japan: Living/Changing Tradition

1:15
11 Movie: Wilderness Family

1:30
2 Children's Film Festival
4 Baseball Bunch
7 Tennis: Tournament of Champions
11 Happy Days Again
11 Everyday Cooking With Jacques Pepin
11 Square Foot Gardening
11 HBO Magazine

2:00
2 NCAA Special
4 Baseball: California vs. Detroit
5 6 Million Dollar Man
11 Laverne & Shirley & Company
11 This Old House
11 Raphael Sayer: New York Artist
11 Movie: Missing
11 It's Everybody's Business
11 Movie: Continental Divide

2:30
9 The Wild Geese (1978). Richard Burton, Jack Watson.
11 Sanford and Son
11 American Playhouse
11 Gourmet Cooking
11 Movie: I Want You

3:00
5 Movie: Challenge of the Ninja (1980). Lui Chia-Hui, Kurata Yasuaki. Martial arts adventure.
11 Movie: A Minute to Pray, A Second to Die (1968). Alex Cord, Arthur Kennedy. A gunman with a price on his head finds refuge in New Mexico.
11 Great Chefs of New Orleans
11 Focus on Society
11 Movie: Don't Cry It's Only Thunder

3:30
7 Wide World of Sports
11 Victory Garden

4:00
2 Sports Saturday
11 Nova
11 Square Foot Gardening
11 The American Story
11 Movie: Zulu Dawn

4:30
7 Kentucky Derby
11 Raphael Sayer: New York Artist
11 Movie: Missing

5:00
4 Bob Newhart
5 Mission: Impossible
11 Outer Limits
11 Chips Patrol
11 America's Black Forum
11 Sesame Street (cc)
11 Last Chance Garage
11 Inside Baseball

5:30
4 Al McGuire on Sports
11 Open Mind
11 Lawmakers

6:00
2 Channel 2 the People
4 News
5 Starsky and Hutch
7 Wide World of Sports
9 Racing From Aqueduct
11 Star Trek
11 Lawmakers
11 Supersoccer
11 Searching
11 Movie: Missing
11 Movie: Birch Interval

6:30
2 **4** **7** News

9 In Search Of
11 Mainstream
11 European Television
11 Movie: For Your Eyes Only

7:00
2 News
4 Prime of Your Life
5 Welcome Back Kotter
7 Not the Same Old Story
9 Greatest Sports Legends
11 Dance Fever
11 Agronsky & Company
11 Wall Street Week
11 Spring Celebration

7:30
2 2 on the Town
4 Glen Campbell
5 All in the Family
9 Baseball: Mets vs Cincinnati
11 Solid Gold
11 Inside Albany

8:00
2 Wizards and Warriors
4 Diff'rent Strokes
5 Movie: Song of the Thin Man (1947). William Powell, Myrna Loy. A murder is committed aboard a ship anchored in the New York Harbor
7 T.J. Hooker
11 Ascent of Man
11 Cosmos
11 Movie: Dead Men Don't Wear Plaid
11 Movie: Manhattan
11 Allman Brothers

8:30
4 Silver Spoons
11 Baseball: Yankees vs. Minnesota

9:00 2 Movie: Time After Time (1979). Malcolm McDowell, David Warner. 4 Mama's Family 7 Love Boat (cc) 13 Kennedy Center Tonight 20 Great Performances: Dance in America — The Magic Flute 5 Movie: Paradise W Movie: Missing 9:30 4 Teacher's Only H Yesterday Show 10:00 4 Monitor 5 News 7 Fantasy Island (cc) 21 In Performance at the White House 13 Philip Marlowe 11 Movie: Stardust Memories 10:10 9 Kiner's Korner 10:30 5 Black News 9 N.J. Report 13 Movie: A Song of Summer. Christopher Gable, Maureen Pryor. 11:00 2 4 7 11 News 5 Movie: The Parallax View (1974). Warren Beatty, Paula Prentiss. A reporter attempts to establish the presence of conspiracy in a presidential assassination. 9 Jackie Gleason Show 21 Austin City Limits 11 Movie: Continental Divide 5 Bizarre 11:15 7 News W Movie: Centrespread 11:30 4 Saturday Night Live 9 Harness Racing From Yonkers 11 Laugh Trax 5 Movie: Mother's Day 11:45 2 Sportspeople 7 Movie: The Detective (1968). Frank Sinatra, Lee Remick. 13 Mystery! We, the Accused 12 MIDNIGHT 2 Movie: Stalag 17 (1953). William Holden, Otto Preminger. 9 Championship Wrestling N Movie: Honor Guard 12:30 11 Best of the Midnight Special 12:45 W Movie: Teenage Teasers 12:50 H Going For Laughs 1:00 4 Rock 'N' Roll Tonight 9 Movie: Beast of Morocco (1966). William Sylvester, Diane Clark. 5 Movie: Tarzan, the Ape Man 1:10 5 Movie: 55 Days at Peking (1963). Charlton Heston, Ava Gardner. An account of the Boxer Rebellion in China during the early 1900s.	1:30 11 News 1:40 7 Movie: Lady in Cement (1968). Frank Sinatra, Raquel Welch. 1:50 W Movie: Missing 2:00 11 Solid Gold 2:15 W Movie: Birch Interval 2:30 4 Evening at the Improv 2:33 2 Movie: Never Give an Inch (1972). Paul Newman, Lee Remick. 3:00 4 Mary Tyler Moore 9 Movie: Tamango (1959). Curt Jurgens, Dorothy Dandridge. 11 Movie: The Big Land (1957). Alan Ladd, Virginia Mayo. Grain growers and cattle farmers bring a railroad link to Texas. 5 Movie: Student Bodies 3:30 4 Bob Newhart 3:55 H Movie: Zulu Dawn 4:00 W Movie: Outrageous 4:29 2 Movie: Money From Home (1953). Dean Martin, Jerry Lewis. 4:30 5 Witch's Sister 5:00 11 Biography 5:30 9 To be announced 11 Christopher Closeup 5:45 11 Davey and Goliath 5:55 H HBO Magazine Sun., May 8 6:00 4 Sermonette 9 N.J. Report 11 News 5 The Phenomenon of Benji 6:30 2 Kidsworld 4 Agriculture USA 7 9 News 11 Candid Camera H Movie: Pandemonium 5 Movie: Right Cross 7:00 2 Captain Kangaroo 4 Joy of Gardening 7 Faith for Today 9 Newark and Reality 11 Robert H. Schuller 7:30 4 Journey to Adventure 5 Time for Timothy 7 Insight 9 Jack van Impe 8:00 2 For Our Times 4 Here's Lucy 5 Jimmy Swaggart 7 Christopher Close-up	9 Terry Cole Whitaker 11 Frederick Price 13 Sesame Street (cc) H Consumer Reports Presents 5 Movie: The Man From Clover Grove 8:30 2 Way to Go 4 Bob Newhart 7 Eyewitness News Conference 9 Day of Discovery H Country Music U.S.A. 9:00 2 Sunday Morning 4 That Teen Show 5 Wonderama 7 Like It Is 9 Oral Roberts 11 Return to the Planet of the Apes 13 Mister Rodgers 9:30 4 Ebony/Jet Celebrity Showcase 5 Movie: Visit to a Small Planet (1960). Jerry Lewis, Joan Blackman. 9 Point of View 11 Josie and the Pussycats 13 Electric Company H Movie: The Cannonball Run 10:00 4 Positively Black 7 Tiempo 9 Mass 11 Tom and Jerry 13 Paddington Bear 5 Movie: Under the Rainbow W The Little Detective 10:30 2 Public Hearing 4 Visions 7 Entertainment This Week 9 That's the Spirit 11 Pink Panther 13 Mainstream 11:00 2 Newsmakers 4 First Estate 9 Make Peace With Nature 11 Three Stooges 13 Frontline W Movie: Taps 11:15 5 Movie: Tarzan Goes to India (1962). Jock Mahoney, Mark Dana. Tarzan must lead a herd of elephants out of a valley about to be flooded. 11:30 2 Face the Nation 4 Today in New York 7 This Week With David Brinkley 9 Rex Humbard 11 Movie: Lost in Alaska (1952). Bud Abbott, Lou Costello. The rescue of a drowning man causes problems for two firemen. 13 Fraggie Rock 12 NOON 2 Channel 2 the People 4 News 4orun 9 Robert H. Schuller 13 The Shakespeare Plays: Richard III. Ron Cook, Michael Byrne, Zoe Wanamaker. 4 Antiques and Americana H Video Jukebox 5 Movie: The Elephant Man	12:30 2 Lorne Greene's New Wilderness 7 Tennis: Tournament of Champions 21 Magic of Decorative Painting H Movie: The Pursuit of D. B. Cooper 1:00 2 Basketball: NBA Playoffs 4 Zubin and the Israel Philharmonic Orchestra 9 Outdoor Life 11 Movie: Casino Royale (1967). Peter Sellers, Ursula Andress. James Bond beats the bad guys at the gaming table. 21 Washington Week in Review 1:15 5 Movie: Who's Minding the Mint? (1963). Jim Hutton, Milton Berle. 1:30 9 Baseball: Mets vs. Cincinnati 21 Wall Street Week W Movie: Confessions of Tom 2:00 4 Blow-Out at Billy Bob's 21 Sports America 5 Movie: That Midnight Kiss 2:30 7 USFL Football H County Music U.S.A. 3:00 11 Movie: Mayday at 40,000 Feet (1976). David Janssen, Maggie Blye. A copilot is forced to test his skills in an emergency. 21 Six-Gun Heroes W Movie: Rock for Kampuchea 3:15 5 Movie: White Line Fever (1975). Jan-Michael Vincent, Kay Lenz. 3:30 H Movie: Pandemonium 4:00 4 Sportsworld 13 American Interests 21 Matinee at the Bijou 21 Washington Week in Review 5 Movie: The Man From Clover Grove 4:10 9 Kiner's Korner 4:30 9 Music World 13 Tony Brown's Journal 21 Lawmakers W Movie: Tribute 5:00 5 Kojak 9 Those Amazing Animals 11 Movie: Patton (1970). George C. Scott, Karl Malden. 13 Innovation 21 Inside Washington H Consumer Reports Presents 5:30 13 Firing Line 21 Sneak Previews 21 Cityscope 5:45 H Movie: Cannonball Run	6:00 2 4 7 News 5 Movie: The Blue Knight (1973). William Holden, Lee Remick. L.A. cop must choose between marriage and his job. 9 Road to L.A. 21 Answer Wise 21 All About TV 6:30 2 4 7 News 13 Civilization 21 Answer Wise 31 Searching 5 Movie: Right Cross 7:00 2 60 Minutes 4 Special: Mother's Day Sunday Funnies 7 Ripley's Believe It or Not! 9 The Saint 21 Inside Albany 31 Spring Celebration W Movie: Dead Men Don't Wear Plaid 7:30 13 Creativity With Bill Moyers 21 Long Island Week H Fraggie Rock 8:00 2 Movie: Bronco Billy (1980). Clint Eastwood, Sondra Locke. 4 Television's Greatest Commercials III 5 Movie: Sunday in New York (1964). Cliff Robertson, Jane Fonda. A young woman confused about marriage breaks her engagement and arrives suddenly at her brother's N.Y. apartment. 7 Movie: Apocalypse Now (1979). Martin Sheen, Marlon Brando. Coppola's controversial film of the Viet Nam war. 9 Straight Talk 11 Wall Street Journal Report 13 Cosmos 21 Mystery! We, the Accused H Movie: Personal Best N Movie: Rules of the Game 5 Movie: Under the Rainbow 8:30 11 Memories With Lawrence Welk 9:00 4 Movie: Little Darlings (1980). Tatum O'Neal, Kristy McNichol. 9 It Is Written 13 Masterpiece Theatre: Private Schulz 21 Movie: Wabash Avenue (1950). Betty Grable, Victor Mature. W Richard Pryor—Live 9:30 2 Bob Newhart 9 World Tomorrow 11 Paul Anka 10:00 5 11 News 9 Jimmy Swaggart 13 The Good Neighbors H Movie: A Little Sex N Movie: This Sporting Life 5 A New Day in Eden 10:30 2 Jeffersons 5 Sports Extra 13 From the Editor's Desk 13 Doctor in the House 21 Bluegrass Ramble II	W Movie: A Little Sex 11:00 2 4 7 News 5 Off the Set 9 Week in Review 11 Odd Couple 13 Independent Focus 5 Movie: The Elephant Man 11:15 2 7 News 11:30 5 David Susskind 11 Honeymooners 11:40 11 Movie: Pandemonium 11:45 2 Sports Update 4 Movie: I Married Wyatt Earp (1983). Bruce Boxleitner, Marie Osmond. 7 Sports Special 12 MIDNIGHT 2 Movie: Having Babies (1976). Desi Arnaz Jr., Adrienne Barbeau. 7 Movie: Harry O (1973). David Janssen, Martin Sheen. 9 Movie: I Remember Mama (1948). Irene Dunne, Barbara Bel Geddes. The strong mother of a Norwegian family sets up house in San Francisco. 11 Larry King 12:15 11 Movie: Fire Sale W Movie: Perfectly Frank 1:05 11 Movie: The Cannonball Run 5 Movie: Night School 1:30 5 Moneyworks 7 Movie: I.W. Coop (1971). Cliff Robertson, Geraldine Page. 11 News 1:45 4 Mary Tyler Moore 2:00 2 News 11 It's Your Business 2:15 4 Positively Black 2:30 11 Movie: Drum Beat (1954). Alan Ladd, Audrey Dalton. 2:45 4 First Estate H Country Music U.S.A. 5 Movie: High Risk 3:00 9 Movie: Les Misérables (1935). Fredric March, Charles Laughton. Based on Victor Hugo's classic tale. 3:15 4 News 3:45 11 Movie: Personal Best 4:45 5 Movie: Heartbeeps 5:30 4 Health Field 7 Richard Simmons 9 Morning Stretch
---	--	---	--	--	--

Siambelli
50th
RISTORANTE ULTIMO
GOURMET ITALIAN CUISINE

Banquet Facilities
Luncheon • Cocktails
Dinner

46 EAST 50th STREET
MU 8-2760

We Honor the
American Express Card

**Best steaks
and prime ribs in town.**

Spindletop
RESTAURANT

Open for Lunch, Cocktails,
Dinner and Late Snacks
7 days a week till 1 a.m.
Piano entertainment nightly

254 W. 47th St. • 245-7326
Theatre groups • Private dining rooms
Private Parties from 10 to 300
30 Years in Theatre District

L'ESCARGOT

Fine French Dining...
An Exceptional Value.
Table d'hôte Luncheon & Dinner.
Ideal for Theatregoers
47 W. 55 245-4266
Major Credit Cards

A REVOLUTION IN
MEXICAN FOOD!

LUNCH & DINNER TUES. SUN.
NOON TO MIDNIGHT
BRUNCH SAT & SUN.

Cinco de Mayo

349 W. BROADWAY (BTW BROOME & GRAND)
SONO, NY 10011 212-226-5255

AMERICAS
OLDEST RUSSIAN RESTAURANT

RUSSIAN BEAR
Russian Gypsy Orchestra

Lunch • Dinner • Supper • Bar
139 E. 56th St. • 355-9080

Extraordinarily good food — Esquire
Authentic French Cuisine • Lunch • Dinner
• Cocktails • comfortable prices

Res: 582-2166
250 W. 47 St. NYC.

Pierre Au Tunnel

Finest Northern
Italian Cuisine

Open 7 Days

**RISTORANTE
DIVINO**

Your Hosts: Antonio & Mario
1556 2nd (Bet 80 & 81) NYC • Res: (212) 861-1096

RADIO HIGHLIGHTS

Wed., May 4

2:06/WQXR-AM/FM—
Bruckner: Psalm 150.
3:00/WNCN—
Telemann: Trio in
E-Flat (Brüggen).
WNYC—A Centennial
Tribute to Nikolai
Malko.
4:00/WNCN—Reicha:
Woodwind Quintet in C, Op.
91, #6 (Soni Ventorum
Quintet).
5:00/WNCN—Hahn: Le
Bal de Beatrice D'Este
(Jacquillat).
5:06/WQXR-AM/FM—
Puccini: La Rondine:
Chi il bel sogno di
Doretta (Act I).
6:00/WNCN—Walton:
Violin Cello (Chung/
Previn).
6:30/WNYC—Milhaud:
Cello Cello #1 (Apolin/
Waldhans).
7:06/WQXR-AM/FM—
Telemann: Oboe Cello in
D.
8:00/WNYC—Ravel:
Trio in A (Beaux Arts
Trio).
8:06/WQXR-AM/FM—
Brahms: Serenade #1
in D, Op. 11.
9:00/WNCN—Berlioz:
Nuits d'été, Op. 7
(Price/Reiner).
10:00/WNCN—Dvorák:
Cello Cello in B, Op. 104
(Schiff/C. Davis).
WNYC—Poulenc:
Songs (M. & A. Makas).
11:00/WNYC—
Telemann: Oboe in E for
Flute, Violin, Cello, &
Continuo (Cto
Amsterdam).

Thurs., May 5

2:06/WQXR-AM/FM—
Tchaikovsky: Sym #4
in F.
3:00/WNCN—
Schumann: Humoreske
in B-Flat, Op. 20
(Weissenberg).
WNYC—Blackwood:
Sym 1.
4:00/WNCN—Bartók:
Mikrokosmos: Book 6
(Bishop).
5:00/WKCR—Opera
Topics: Francisco Viñas
International Vocal
Competition, 1982.
5:06/WQXR-AM/FM—
Poulenc (arr. Wilson):
Mouvement Perpetuel
#3.
6:00/WNCN—
Saint-Saëns: Septet for
Piano, Trumpet, &
Strings in E-Flat, Op. 65
(Laforge).
7:00/WNCN—Pfitzner:
Violin Cello in B
(Lautenbacher/Wich).
8:00/WNYC—Mozart:
Piano Quintet in G (Ushioda,
Nickrenz, Lesser,
Laredo).
10:00/WNYC—
Dallapiccola: Preghiera
di Maria Stuarda
(Couraud).
11:00/WNCN—
Prokofiev: Quintet, Op. 39
(Chamber Ensemble).

Fri., May 6

2:06/WQXR-AM/FM—
Schumann: Sym in G
"Zwickau".
3:00/WNYC—Hanson:
Nordic Sym.
4:00/WNCN—Bach:
WTC, Book 2: Preludes
& Fugues #21-24
(Gould).
5:00/WNCN—
Schumann:
Konzertstück for Piano &
Orch in G, Op. 92
(Frankl/Fürst).
5:06/WQXR-AM/FM—
Ives: The Circus Band.
6:00/WNCN—Borodin:
Petite Suite
(Tjeknavorian).
7:00/WNCN—
Rachmaninoff: Isle of
the Dead, Op. 29
(Horenstein).
7:06/WQXR-AM/FM—
Brahms: Ballade in G,
Op. 118.
8:00/WNYC—Cage:
Dances for 2 Amplified
Prepared Pianos
(Thomas, Grierson).
8:06/WQXR-AM/FM—
Brahms: Serenade #2
in A, Op. 16.
9:00/WNCN—Martin:
Songs for the Four Parts
of the Night (Hoch,
Phillips, Garrett).
9:06/WQXR-AM/FM—
Gilbert & Sullivan:
H.M.S. Pinafore.
10:00/WNYC—Ives:
Psalms (Gregg Smith
Singers).

Sat., May 7

10:06 a.m./WQXR-
AM/FM—Barber: Essay
for Orch.
11:00 a.m./WNYC—
Berio: Folk Songs
(Berberian, Berio).
12:00/WNCN—
Debussy: Preludes,
Book 2, #7-12 (Arrau).
1:00/WNCN—Dvorák:
Sym #7 in D, Op. 70
(Ormandy).
1:30/WNYC—Reich:
Music for Mallet
Instruments, Voices, &
Organ (Reich).
2:06/WQXR-AM/FM—
Puccini: Tosca (Bumbry,
Domingo, Wixell,
Kavrakos/Rudel).
3:00/WNCN—Elgar: Quintet
in E, Op. 83 (Claremont
String Quartet).
4:00/WNCN—Taneyev:
Trio, Op. 21 (Oistrakh,
Bondarenko, Terian).
5:06/WQXR-AM/FM—
Paganini: Sonata in E
for Violin & Guitar, Op.
3.
6:00/WNCN—Brahms:
Violin & Piano Sonata
#3 in D, Op. 108
(Oistrakh, Richter).
6:30/WQXR-AM/FM—
Beethoven: 5 Variations
on the Folk Song "Rule
Britannia".
7:00/WNCN—Brahms:
Piano Cello #1 in D, Op.
15 (Rubinstein/Reiner).
8:00/WNCN—
Wieniawski: Violin Cello
#1 in F-sharp, Op. 14
(Pikaizen/
Rozhdstvensky).

WNYC—Mozart: Sym
#41 "Jupiter" (Rattle).
8:06/WQXR-AM/FM—
Ravel: Violin & Cello
Sonata.
9:00/WNCN—R.
Strauss: Capriccio, Op.
85 (Janowitz, Troyanos,
Fischer-Dieskau, Prey/
Böhm).
9:06/WQXR-AM/FM—
Barber: Prayers of
Kierkegaard (Page).
11:00/WNYC—New
Sounds: Works by
Phillips, Gong, Davis,
Bears, Vuh.

Sun., May 8

10:06 a.m./WQXR-
AM/FM—Nedbal:
Violin & Piano Sonata in
B, Op. 9.
11:00 a.m./WNYC—
Arriaga: String Quartet #1
in D (Chilingirian).
12:00/WNCN—
Brahms: Cello & Piano
Sonata #2 in F, Op. 99
(Piatigorsky, Rubinstein).
1:00/WNCN—Bruch:
Violin Cello #1 in G, Op.
26 (Mintz/Thomas).
2:00/WNYC—Segovia:
Disappointment in
Madrid.
3:06/WQXR-AM/FM—
Stravinsky: Ebony Cto
(Craft).
4:00/WNCN—Liszt:
Lamentation for Heroes
(Haitink).
5:00/WNCN—
Beethoven: Piano
Sonata #23 in F, Op. 57
"Appassionata"
(Brendel).
6:00/WNCN—
Tchaikovsky: Piano Cello
#1 in B-flat, Op. 23
(Wild/Fistoulari).
7:00/WNCN—
Mussorgsky: Boris
Godunov: Highlights
(Leskaya, Tamarin,
Kipnis, Berezhovsky).
WNYC—Eileen Farrell's
American Popular
Singers. Mabel Mercer,
featured guest.
7:06/WQXR-AM/FM—
Chopin: Ballade #4 in
F.
8:00/WNYC—Franck:
Sym in D (Israelievitch/
Bergel).
8:06/WQXR-AM/FM—
Wagner: Lohengrin,
Acts I-II (Kollo,
Tomowa-Sintow,
Nimsgern, Vejzovic/
Karajan).
10:00/WNCN—Weber:
Clarinet Quintet in B-Flat,
Op. 34 (Shifrin).
WNYC—Torelli: Sonata
in 5 Parts for Trumpet,
Strings, & Continuo
(Bordner/Zukerman).

WNYC—Kalmanoff:
Joy of Prayer.
4:00/WNCN—Dvorák:
Piano Cello in G, Op. 33
(Rigutto/Macal).
5:00/WNCN—Haydn:
Sym #48 in C "Maria
Theresia" (Dorati).
5:06/WQXR-AM/FM—
Weber (arr. Kresz): Six
Eccossaises for Strings.
6:00/WNCN—Chopin:
Nocturnes (Novaes).
6:30/WNYC—Dufay:
Motets (Ruhland,
Capella).
7:00/WNCN—
Gottschalk: Night in the
Tropics (Abravanel).
8:00/WNYC—Berg:
Chamber Cello (Pesek).
8:06/WQXR-AM/FM—
Brahms: German
Requiem.
9:00/WNCN—Dahl:
Cello & Tré for Violin,
Cello, & Clarinet
(Stoltzman, Arm, Sherry).
9:06/WQXR-AM/FM—
Stravinsky: The
Firebird (Ozawa).
10:00/WNYC—Berlioz:
Le Temple universel
(Norington).
11:00/WNCN—
Brahms: Piano Trio #1
in B, Op. 8 (Trio Pro
Arte).
WNYC—Japanese Koto
Classics.

Tues., May 10

2:06/WQXR-AM/FM—
Arnold: Guitar Cello, Op.
67.
3:00/WNCN—
Yardumian: Sym #1
(Brusilow).
4:00/WNCN—Mozart:
Flute Cello #2 in D (E.
Zukerman/P. Zukerman).
5:00/WNCN—
Mendelssohn: Sym #3
in A, Op. 56 "Scotch"
(Marriner).
5:06/WQXR-AM/FM—
Messager: Theme &
Variations from Les
Deux Pigeons.
6:00/WNCN—
Gershwin: Second
Rhapsody for Piano &
Orch (Pennario/
Newman).
6:30/WNYC—Smetana:
Hakon Jarl (Kubelik).
8:00/WNCN—Bach:
Cantata "Weinen,
Klagen, Sorgen, Zagen"
(Leonhardt).
WNYC—Rameau: Suite
from Dardanus
(Brüggen).
8:06/WQXR-AM/FM—
Glazunov: Sym #3.
9:00/WNCN—
Cherubini: Requiem in
D (Stein).
9:06/WQXR-AM/FM—
The Flowering of Vocal
Music in America, from
the Moravians through
John Knowles Paine &
George Root.
10:00/WNYC—
Monteverdi: Lamento di
Olimpia (Watkinson).
11:00/WNCN—
Beethoven: Quintet #10 in
E-Flat, Op. 74 "Harp"
(Vegh String Quartet).

Mon., May 9

2:06/WQXR-AM/FM—
Haydn: Sym #104 in
D.
3:00/WNCN—
Khachaturian:
Concerto-Rhapsody for
Cello & Orch
(Rostropovich/
Svetlanov).

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

Call for latest information as to when and where they're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 5/6, 7, The Hugh Lawson Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 5/2, Bill Kirchner Nonet; Phil Cunneff. 5/3-8, Art Farmer. 5/9, Angel Rangelov; Jimmy Madison Big Band with special guest Michael Urbaniak. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 5/6, 7, The David Grisman Quartet. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. From 5/3, folk singer Oscar Brand. Tues.-Sat. at 9 & 11:15. Sun.-Mon., bassist-singer Jay Leonhart with Mike Renzi on piano. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 5/5, Joe Val and The New England Bluegrass Boys. 5/7, The Neon Valley Boys. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 5/2, 9, Jack Maheu Quintet with Warren Chasson. 5/3-7, Balaban & Cats. 5/8, Don Elliott; Johnny Morris Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/3-8, solo guitarist Joe Pass, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 5/2, 9, Lynn Samuels. 5/6, Jake and the Family Jewels. 5/7, George Gerdes and his All Male Vegetarian Orchestra; Shawn Colvin. 5/8, Jane Brucker. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 5/4, Kim Shaw. 5/5-7, Marion Cowings. 5/8, Brooks Kerr. 5/9-12, Joanne Brackeen. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Janet Lawson Trio. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Scott Hardy Trio with Alicia Sherman. Sun., 5-10, Brooks Kerr. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 5/6, 7, Frequency. 5/8, Mike Morgenstern's All-Star Jam. Music starts at 9. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 5/2, Michael Moriarty and Gene Perla. 5/3-7, pianist Hilton Ruiz with Major Holley on bass. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 5/7, Helen Forrest, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 5/7, Peggy King sings, two sets Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. Mon., talent showcase. Tues., comedy night hosted

by Dan Vitale. 5/4, Blue Sparks from Hell; Pacific Orchestra. 5/5, Iahmalla. 5/7, Arlen Roth; Lili Anel. 5/8, Gospel Music; Jazz Jam with Mark Suozzo. Fri.-Sun. at 8, *Slap Happy*. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. The Wendel Stuart Trio play Tues.-Thurs. 10-2, Fri.-Sat. 11-3. Singer Jane Conboy, Sun. 9-1. Singer-guitarist Julie Farbolin, Mon. 9-1. AE, DC, MC, V.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 5/3-5, singer-flutist Sarah Kate Walsh with pianist David Stewart. 5/6, 7, pianist Brose Townsend with Bob Cunningham on bass. Tues.-Thurs. from 8, Fri.-Sat. from 10. AE, CB, DC, MC, V.

SEVENTH AVE. SO—21 Seventh Ave. So., 242-4694. 5/2, Kilimanjaro. 5/3, Fred Lipsius. 5/4, Rhythm & Bruise. 5/5, Chuck Loeb. 5/6, 7, Esther Satterfield. 5/8, The Max Band. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 5/3-7, Quentin Crisp. 5/8, Barbara Williams; Ethyl Eichelberger. No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 5/5, 12, Daniel Ponce. 5/6, Khan Jamal Quartet with Karl Berger, William Parker, Sunny Murray. 5/7, Andrew Cyrille; Peter Brotzman Duo. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 5/2, 9, Gil Evans' Orchestra. 5/3-7, James Newton Sextet with John Blake, Jay Hoggard. 5/8, Thiago de Mello & Amazon. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with entertainment. 5/3-7, Jackie Harry sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

SWING PLAZA—17 Irving Pl., at 15th St., 477-3728. A new jazz club in the grand tradition. 5/6, 7, The Art Ensemble of Chicago; Codona featuring Nana Vasconcelos, Don Cherry, Collin Walcott. Shows at 10 & 12:30. No credit cards.

TRAMPS—125 E. 15th St., 777-5077. Sun., Irish night with Ryan and Conway. Wed.-Sat., blues singer-pianist Charles Brown. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 5/2, Machito and his Orchestra; Charanga America with guest soloist Jon Faddis. 5/9, Tito Puente and his Latin/Jazz Ensemble, Los Amigos and the Bad Street Boys. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 5/2, Mel Lewis & The Jazz Orchestra. Shows at 10, 11:30, & 1 a.m. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 5/3-8, The Bobby Scott Trio with Howard Alden and Gary Mazzaroppi. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 5/2, 3, Warne Marsh. 5/4-7, Haywood Henry. 5/8, Knepper & Katz. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 5/2-7, pianist John Bunch with Phil Flanigan on bass. Sun. at 8:30, Joe Beck with Jay Leonhart. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 5/2, 6, 7, Blackwater. 5/3, Peach Fish Pie. 5/4, Lost in the Shuffle. 5/5, Swing Fever. 5/8, Robin Nash and the Ramblers. 5/9, Dixie Doughboys. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 5/4-8, comedienne Rita Rudner with David Sayh. Shows Tues.-Thurs., Sun. at 10, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.I. Wall. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 5/7, comedian Jackie Mason, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. 5/2, singer songwriter Cliff & January Rubin. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. 5/2, 3, Steve Landesberg. 5/4, Lenny Schultz. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel), 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., comedians Terry Day & Guy Dans with magician Imam. Thurs., pianist-singer Lloyd Henderson. Fri., magician Slydini. Sat., magician Peter Maloney. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 5/14, jazz-pianist Dorothy Donegan, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields, Mon.-Fri. from 7:30, Sat. from 8. AE, DC, MC, V.

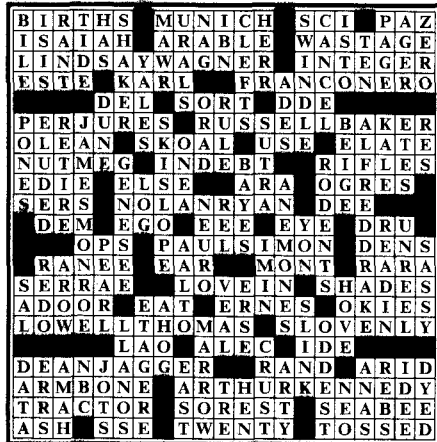
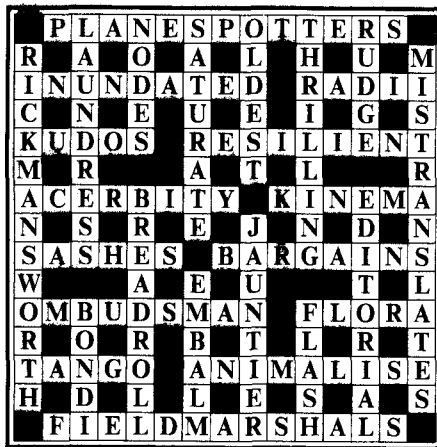
THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 5/4, Sly and the Family Stone. 5/5-7, Red Parrott Orchestra. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 5/3, Marco Silva "Steps of the Imagination." 5/5, Brazuca Brazil's Top 40. 5/6, 7, Loremil Machado & Sarava Bahia Band. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.



NEW YORK

READER SERVICES

Moving?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

New Subscription or Renewal?

Fifty issues of *New York*, only \$29.00. Please check the appropriate box.

Unlisting Service?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

- ☐ New subscription. ☐ Change of address; please note new address.
- ☐ Renewal. ☐ Please do not make my name and address available to other publications or companies.
- ☐ Payment enclosed.
- ☐ Bill me later.

NAME

ADDRESS

APT. NO.

CITY

STATE

ZIP

Attach mailing label here and send to:

NEW YORK MAGAZINE

P.O. Box 2979

Boulder, Colorado 80322

NIGHTLIFE

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York*, featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Hector de San Juan and his *Latino Royale Revue* featuring Donna Carroll, Ed Vachan and dancers. Shows Sun., Tues.-Fri. at 9:30 & 11:30, Sat. 8:30, 11:30 & 1:30. Dancing to the Chateau Madrid Orchestra. Closed Mon. **Flamenco Suite**: An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

DIONYSOS II—208 W. 70th St., 496-6400. An exciting new revue starring singer Shlomo Haviv, belly dancer Karizma, and the Joe Cavalier dancers. Three shows nightly beginning at 8:30. The Dionysos II Orchestra provide music for dancing between and after shows. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 5/2-14, Barbara Luna, Tues.-Sat. at 11. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs**: Martin Charnin's *Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks, Tues. & Fri. at 8 & 10:30, Wed.-Thurs. at 8, Sat. at 7, 9:30 & midnight. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. "Forbidden Broadway," a musical comedy satire. Sun. & Mon. at 11, *Corkscrew* revue, Tues. at 11, Marie Santell. AE, CB, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Elegant continental restaurant. Fri. & Sat. at midnight, singer-comedienne Celeste with pianist Christopher Marlowe. Mon.-Wed. from 8, pianist Nancy Winston. Thurs.-Sun., pianist Amy Duncan. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant (\$25 membership). Five floors of entertainment and dining, from disco in Hef's, to a *Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance*, a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room**: Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra with Buddy Smith, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. **The Club Room**: *It's Better with a Band*, musical revue featuring Catherine Cox, Jennifer Lewis, Scott Bakula, and Nancy LaMott. Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs**: *That's Entertainment II*, a musical revue, Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room**: Steve Ross plays Irving Berlin, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga**: Thru 6/6, flutist Herbie Mann and his quartet, Tues.-Thurs. at 10 & 11:30, Fri. & Sat. at 9:30, 11:30 & 1 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe**: Intimate supper-club/bar. Thru 6/25, Bobby Short accompanied by Beverly Peer and Robbie

Scott, Tues.-Sat. 10 & midnight. **Bernelmans Bar**: Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain**: Contemporary restaurant

with string quartet Mon.-Sat. **Trumpet's**: *Elegar nouvelle-cuisine* restaurant with pianist, John Cool Mon., Wed.-Sat. 5:30-10. Pianist-composer Earl Ros plays Tues. Singer Larry Stuart, Mon.-Sat. from 10 a.m. AE, CB, DC, MC, V.

HALLORAN HOUSE—525 Lexington Ave., be 48th-49th Sts., 755-4000. **Biff's Place**: 5/3-7/7. The Jerry Scott Trio play Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage**: Roland Granier de Lafayette plays piano Tues.-Sat. 5-midnight, replaced Sun. & Mon. by John Morrow Sybils: Thru 5/14, singer Fran Jeffries, Mon.-Sat., 10 & midnight, dining & dancing until 4 a.m. **Hurlingham's**: Pianist Ruth Andrews, Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe**: The Bucky Pizzarelli Trio with Tony Monte o piano and Ron Naspo on bass, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room**: Dance music by the Arnie Grant Quartet Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave. 581-1000. **Caffe Fontana**: Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's**: Exquisite restaurant with singer-pianist Barbara Ros entertaining Mon.-Sat. from 7:30-11:30. **La Ronde**: Thru 7/2, *Paradise on Ice* (ice revue), Mon.-Sat. 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

ST. REGIS SHERATON—Fifth Ave., at 55th St. 753-4500. **King Cole Room**: 5/2-28, Bill Boggs & Dana Valery in *This Must Be Love—a Rodgers & Hart Affair*, Mon. - Wed. at 9:30, Thurs. - Sat. 9:30 & 11:30. **Grill**: Pianist-singer Kathleen Landis, Mon. Sat. from 9-1 a.m. **Astor's**: Pianist Tommy Futac Mon.-Sat. 5-8. Thru 5/28, The Glen Covington Trio Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-1:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St. 355-3000. **Peacock Alley**: Pianist Jimmy Lyon play Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **The Hideaway**: Singer-pianist George Feyer Tues.-Sat. 9-1 a.m. **Cocktail Terrace**: The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Bad Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

CARNEGIE TAVERN—165 W. 56th St., 757-9522. From 5/2, Ellis Larkin, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9096. **Aquarium Lounge**: Singer-pianist Berri Blair play Tues.-Sat., 8-1 a.m. AE, DC.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom**: Cabaret/piano bar. 5/2, 9, Ol Friends; Jennifer Lewis. 5/3, Nancy La Mott. 5/4, Karen Mason with Brian Lasser. 5/8, Carol Doria Allan Lozito. Shows at 8:30 & 11. No credit card.

DUPELX—55 Grove St., 255-5438. Cabaret/piano bar. 5/2, Billy & Tiffany. 5/5, Mitchell Lester. No credit card.

HANRATTY'S—1754 Second Ave., 289-3200. 5/2 Joe Albany. 5/3-7, 10-14, Ralph Sutton. 5/8, 9, Mik Abene. AE.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Byron Sommers in the lounge Tues.-Sat. from 7:30. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St. 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roger Glover takes over. AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. Singer-pianist Stephanie Donet performs Tues.-Thurs., Sun. 7:30 midnight, Fri.-Sat. to 1 a.m. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano Thurs., Richard Kaplan. Fri., George Ziskand. Sat. singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

NEW YORK CLASSIFIED

ANTIQUES

World Famous!—52 separate shoppes. Buy and sell quality collectibles. Rugs! Coins! Autographs! Estate jewelry! etc. Thurs, Fri, Sat, Sun. 1-8pm. 252 Bleecker St. Greenwich Village Emporium.

Manhattan Art & Antique Center—NY's largest antique center. 73 shops/galleries offering fine quality antiques, jewelry, furniture, etc. 1050 Second Avenue/ 56th Street, 355-4400, 7 Days.

Sixth Avenue—Flea Market. Outdoors. Every Sunday, 10 a.m. - 7 p.m. The Annex, 25th Street and 6th Avenue. Dealer information 243-5343. Free parking.

APPLIANCES

Television Appliance Bargains—New! Warranted! Call for quotes! Home Sales Enterprises. 241-3272.

ART

A Sherry Lane Caricature—Studio located in Greenwich Village. 675-6224.

Central Park South Outdoor Art Exhibit



Original Paintings
Sculpture & Crafts
MAY 7 & 8
From 11 a.m.-6 p.m.
59th St.-5th Ave. to
Columbus Circle

AUTO/RENTALS

\$7.95/Day—Daily/ Weekly/ Monthly/ Yearly Rentals. New and used car leasing. Compacts to Cadillacs and Vans. Pick-up arranged and summer rentals. Be smart. Call Dart. 212-965-3001.

BOOKS

Weekly Food Shopping—A snap with detailed shopping list. Over 750 items listed. Plan menus, flag coupons. Great for newlyweds and those who depend on others to shop for them. \$3.00. EP Publishing Co. P.O. Box 846, Dept. 5, Yonkers, N.Y. 10701.

Fame And Fortune—Is waiting! Coast to coast off beat contest. World records, entry requirements, more. Guaranteed. \$7.95 ppd. Candlelight Books. 200 Center Avenue. New Rochelle, N.Y. 10801.

BUSINESS OPPORTUNITIES

Beautiful Gourmet Bakery—Established 5 years. Prime Brooklyn location. Long lease, low rent. 965-4728 evenings.

Weight Loss Managers—Must be willing to lose 5 pounds. Earn \$1,000-10,000 part time per month. Minimum investment. Call for interview. 212-246-3907.

CRAFTS

Knit It Yourself—Astonishing yarns. 5000 patterns from the 1920's to 1980's. Design Knitting 251 W. 72 St. 496-9555.

COUNSELING

Sexual Difficulties—Affecting your marriage? Relationship? If you suffer from impotency, premature reaction, lack of desire, help is available now. Amazing results. Surrogate therapy. Daily 10 to 7 pm. Saturday 9 to 3 pm. Free consultation. 212-391-1637.

Sensual Psychodrama Fantasies—11th year. New location. Secluded 4 story townhouse. Full membership plan Private individual floors. New props. Gratis: Lunch, Supper, Cable TV, Storage \$75-\$250. 475-3377. M-F 11-10pm S-S 2-9pm

Sexual Problems?—Masters and Johnson Techniques. Medical Supervision. 212-255-2908.

*******SEX PROBLEMS?*******
IMPOTENCY • LACK OF DESIRE
• PREMATURE REACTION
*******FREE EVALUATION*******
 • Experienced Psychotherapists
 • Private Confidential Treatment
 • Supervised Surrogate Program
*******INSURANCE REIMBURSEMENT POSSIBLE*******
MIDTOWN LOCATION
CALL FOR FREE EVALUATION
DAILY 10-7PM • SAT. 9 AM - 3 PM
*******Medical Supervision (212) 391-1000*******

A Short-Term Psychotherapy—New therapy can help you out of crisis. A social therapeutic approach to individual, family, and group therapy. The East Side Center for Short-time Psychotherapy 570-6664.

Free Recorded Information—On choosing a therapy and therapist. Psychotherapies Selection Service. 679-0701.

Change Your Life—Thru dynamic psychotherapy by certified specialist. Short term. Low fee. 212-861-8088.

Sex Therapy—Guaranteed improvement or money back. Psycho-sexual and sexual therapy. Insurance. 957-1098. W. 57 St.

Candidate For A Heart Attack—Due to Type "A" Behavior? For further info please call Dr. Robert Allan, Clinical Psychologist. 212-831-3131.

Sexual Problems?—Male Therapist. Private! Confidential! Eclectic. 832-6659

Licensed Psychotherapist—Upper East Side. Individuals and couples. 988-6027.

Permanent Weight Loss—For Emotional Eaters. No charge for first consultation. Excellent satisfied client recommendations. Call Richard Rennie. 683-7974.

Anorexia, Bulimia Specialist—Licensed individual family group therapist. Insurance accepted. 581-5744.

Gay, Married, Men's—Group. Call 864-4122, Tuesday, Wednesday, Thursday, 11-1.

DENTAL/MEDICAL

Experienced Acupuncturist/Internist—Ling Sun Chu, M.D., 107 E. 73rd, 472-3000

Out-Patient Cataract Surgery—14 St. Medical Office. Call 807-7940.

Special AIDS Screening—And Diagnosis, 14th St. Medical. 212-807-7985.

VD And Herpes—Treated confidentially and discreetly by licensed physicians. 14th St. Medical. 212-807-7940.

ENTERTAINMENT

Knock 'Em Dead Productions—Strip 'Em Silly Telegrams. Performers with style, class, fun and laughs. 212-369-4400

"Wizard of Results"—Tarot, E.S.P., Magic, Palmistry, Astrology, Hypnosis. Superb Wizardry! Brochure. 212-787-7417.

(212) 874-0775

361-707-0-GRAM
Balloonery Bouquets & party decors
Brownie-Grams by the Well-Bred Lady
Salami-A-Grams dressed for all occasions
Thin-A-Grams delightful diet deliveries
Create-A-Basket & Musical-Strips

Bubby-Gram—Hilarious "Jewish Grandma" delivers get-well chicken soup, birthday knish, more. 212-570-2779.

International Escorts & Promotions—330 West 56th Street. 541-4808.

G-Gorgeous Grams—Police/Bag Lady Strippers, male/female. 212-226-5237.

Bellygrams, Shows—The Enchanted Veil. Mid-eastern dancing at its finest. Tri-state area. 212-927-2110.

Caricatures by Puglisi—Bar Mitzvahs, Parties 212-631-3078.

SEND THE BEST



- Bouquets
- The Big Balloons™
- Basket Arrangements
- Singing Clown
- Festive Decorating

212-242-5565

Nationwide Deliveries

Have Robots, Will Travel—Real mechanical robots. Great for parties, meetings. Nationwide Robots, 212-926-6606.

Singing Telegrams Anytime—Specialties! Balloons! Best Price! 929-8609.

Caprice Escort Service—1319 Second Avenue. 737-3291.

Send-A-Smile—Our Gorillas Belly, Hula and Strip! Beauties Too! Mamabear! Hairy-Fairy! 212-929-2326.

Singing Telegrams With Class
 (212) 740-9321
 Send Prince Charming or Cupid with a FREE GIFT to Mom!! Preppy Gorillas, Valley Girls, Sleepygrams \$30.00 LOCAL

 preppy grams
 From Westport to Montauk VISA/MC

Exclusive Escorts and Guides—207 East 85th Street, Suite 390. 744-0625.

Predict Their Future!—Your 30-word message (love, birthday, etc.) sent anywhere in a Chinese fortune cookie. We mail same day, send message, \$4.00, "Korn-y Ideas," 641 Lincoln, Orange, N.J. 07050. 212-233-6161, 201-656-5149.

Belly-Grams Unlimited—Exciting Mid-East male/female dancers. 475-6363.AE

Mother's Day Special—Giant bouquet of balloons. Free everlasting rose. Absolute best price in N.Y. area. Balloon Happy delivers. 273-5800.

Magie by Neil—All occasions. Around the corner, around the world. 596-7165.

Caricatures by Cheryl Gross—Will make your party great. 212-768-7407.

Renee's Vip Escort—Service. 322 West 57th. Street N.Y. 212-581-1948.

Sizzlegram!—Strip, Belly, Gorilla, Sing Clown, Balloon, Magic, ESP. 516-623-7733

Strippers, Gorillas, Belly Dancers—Balloons and singing telegrams. Balloon-A-Grams of N. Y. 989-9338

Mother's Day Bouquet Co.—Great balloons. Great prices. Free Mylar heart for every mom. New York, Brooklyn, Staten Island only. 273-6974.

LOONLY BALLOONS
 Delivered by our famous GORILLA or RED TUXEDO-CLAD messengers.
Singing Telegrams
 Gorilla-Gram, Saucy Secretary, Naughty Cop, French Maid, Manhattan Marm, BellyGram and others
 Call the rest, then call the best!
212-741-0006
EASTERN ONION
 All major credit cards. Serving NY, LI, NJ, CONN.

Unique Bellygrams—Delivered to your office or party. Entertainment for all occasions. 212-931-1030.

Westchester-Rockland—Balloon deliveries with pizzaz! Balloon Tycoon. Rock. 914-354-7713; West. 914-723-4115.

Leslie Howard's Traveling Tintype—Studio. Costume photos, Bar Mitzvahs promotions, free brochure. 914 794-3389.

CREATIVE BALLOONS ETC...

Kernal Popcorn
 Mylar Latex
 Special attachables
 SAME DAY SERVICE
 COSTUME DELIVERY
 Nationwide, Party Dec.
(516) 489-8963 (212) 352-7536

Caricatures with Character—Private/ Corp. parties. 212-533-4897.

The Flying Carpet—Belly Dancer—Dancing is our business & our business is an art. Male/female Nationwide. 212-690-1322; 516-379-7585. AE/MC/V.

Videotaping, Color And Sound—Preserve your precious moments. Experienced professionals, portable system. Featured N.Y. Times. Best prices. 212-964-7589

Famous Big Bands—at Your Party! Dance to The John Danser Orchestra. Free Recording: 212-469-5074.

The Personalized Birthday Show
VIZIGRAM
Say Happy Birthday On TV

Customize a birthday greeting, just give us the name and birthdate of the special person, include your own personal message and we will send a video cassette featuring:

Celebrities born on that day, Famous and infamous events, Personalized horoscope, A rousing Birthday song, Plus more surprises...

Birthdates available from June 1, 1983. For VHS or Betamax. Only \$39.95, allow 3 weeks for Delivery.

Call 24 hours a day Visa or Master Card

To Order Toll Free Call
1-800-526-0359 Ext. 403
New Jersey 800-932-0878 Ext. 403

ENTERTAINMENT

BALLOON SALOON



• outrageous 4 lb. CHOCOLATE CHIP COOKIES •
• erotic chocolates •
• chocolate cards & kisses •
• Talking balloons •

exquisite party decorations:
Sensational Cowboy
(212) 444-6700

Balloons delivered by our
SAME DAY SERVICE
***** ALL MAJOR CREDIT CARDS *****

Elan Escort Service—200 West 72nd Street. 759-5052.

Choozagram!—N.J.'s Gorilla, Belly, Magic, Balloon, Clown, Strip. 201-379-3844.

Give-A-Gram®—Belly, Gorilla, Skin, Disguise, Balloons. 212-548-8636.

Professional Escort Services—241 E. 76th Street. 212-772-7895, 772-7896.

THE ORIGINAL SINGING TELEGRAMS and Balloons



Delivered by Gorillas • Clowns • Belly Dancers • Magicians & Celebrity Look-Alikes

MUSIC BOX INC. NATIONWIDE 768-0101

La Ventura—Escort and Guide Service. 218 West 47th Street. 212-888-1666.

Breakfast With Love Ltd.—Have we got a gift idea for you! Mother's day, Father's Day, Birthdays or anytime. A great way to show someone you love them! Unique champagne breakfast delivered to your door. Impeccable quality and packaging. 212-763-5028. 212-241-1776

Balloon Designs

We deliver fine bouquets, gifts and decorations.
212 799 3737

Yiddish And Jezabelly®Gorillas—Italian, French, Irish, too. Strippers. Bellygrams nationwide. 741-0018. MC/V

Gorillas Galore, Balloons—Belly and Chicken Grams. Anywhere, at anytime. Life O' The Party.®201-261-4000.

The Entertainment Connection—Mime, music, magic and more. 860-0160.

CHOCOLATE PIZZA-GRAM
COOKIE-GRAM
SALAMI-GRAM

MYLARS • JUMBO LATEX COSTUME DELIVERIES
Promotions • Parties • Centerpieces
(212) 895-3717 • (516) 868-2325
Mon.-Sun. • Same Day Service

BALLOONS-TO-YOU NATIONWIDE

Remember Mom—With a Melodeogram®. \$30 and up. Also, Zorro, Dancing Heart, Big Apple, Strips, Gorillas, Junglegrams, more. Charges. 212-370-9693, 516-795-3970.

Psychic Parties Extraordinaire—Tarot, Palmistry, E.S.P., magic, handwriting, astrology, hypnosis. Bar Mitzvahs. 599-7576

Finesse Escort Service—385 Madison Avenue. 759-5052.

Mime For All Times—Weddings, Bar Mitzvahs, parties, schools, TV. Lectures and slide show. Jay Miller. 736-1100.

Brooklyn Moms, Queens—S.I. "Balloon Brightners," candy, gifts. Singing clown, gorilla. Balloon Florist. 241-6732.

Bare Facts—Strippers, bellygrams, female impersonators. Specials, girl in cake, cops, nurses, etc. 212-929-4317. Photos available. Tri-state area.

Hypnosis, ESP Show—"Amazing," "Incredible," "Hilarious." All occasions. Top Pro! Zordini. 212-939-2066.

CELEBRATE APPRECIATE CONGRATULATE



BY DELIVERY 212-838-5411

Balloons + Kisses®19.99—Mother's Day Big Kiss Bouquet with free Mylar. 768-3161

Visual Concepts, Inc.—It's a new dimension in party entertainment. Visual Concepts creates an environment with danceable, personalized, creative musical video. Now you can see what you hear! 916-764-5384.

MANHATTAN • BROOKLYN • QUEENS

balloon bouquets OF NEW YORK



The original balloon delivery and decorating service
For nationwide delivery information, call above number or 1-800-424-2323

212-787-8290

Yenta-Gram® Yenta Comediennes deliver outrageous, personalized nagging messages, all occasions. 212-475-0566.

Strippers Male/Female, Gorillas—New songs, acts. Unique-Gram. 475-6828. AE.

Erotic Magic Shows—Peek-a-boo grams. Just-for-you song grams. New party/gift ideal "Tasteful chic!" 599-7576

THE GIFT THEY'LL NEVER FORGET



Featuring StripperMan and Our Famous Stripping Nun
Beware Of Imitations!

STRIP-A-GRAM
THE ORIGINAL SINGING STRIPTEASE TELEGRAM CO.
(212) 420-1190 EST. 1980 (516) 222-1126

Leading Caricaturist—Enliven your business or private parties. 212-873-1695

Ted Fass Productions—A world of difference! Music, live, disc jockey, M.C. Entertainment, mimes, magicians, costume characters. Lighting, strobes, snakelights. Special Effects, fog, bubbles. We plan, create, coordinate, orchestrate for all parties and promotions. We create excitement. 516-764-5384.

Balloon A-Fairs—Save on L.I. Deliveries. Mother's Day Specials. 516-799-2772

Bellygrams/Shows By Jahila—Beautiful dancers. Great rates. 212-541-7868.

New Jersey's Balloon Lady—Delivers bouquets/ helium balloons. 201-763-4960

Erotic Balloon Sculptures—Personalized Gifts-Decorations-Grams. 599-7576

Gorilla/Clown/Chicken/Tuxedo—Singing Telegrams, Balloons, Surprises. Top Hat/Tails for Mom's Day. 241-6732.

Exotic Escorts—1742 2nd. Ave., Suite 143, N.Y. 212-876-8780

Party Productions By Michael Inc.—A unique total party concept. "Show stopping" entertainment, dazzling 3D theme setting, special effects. Complete planning, private or corporate events. Quality within your budget. 212-946-5154. 516-420-0235.

Universal Escort Service—123 East 54th Street, N.Y. 212-308-6292.

Professional Videotaping—All your special events in color! 986-6578.

Musical Comedy Revue—Personalized for Parties. Lafting Matters, 580-0045.

Color Videotaping—Weddings, Parties Feat. NY Post. Video Portfolios 362-6885

"Rent-A-Witch"®—The Psychic Connection! Parties, socials, promotions. 212-349-1956; 201-873-3093.

Wow 'Em in Westchester—Witty Ditty® songs, balloons, gifts. 914-235-5590.

Caricaturist—Steve Brodner draws crowds. 212-586-1267.

Dial-A-Cookie—For a big personalized gift cookie. Nationwide. 914-354-0748.

Bellydance-A-Gram® —By Mara. The most beautiful Belly Dancers for all occasions. 212-225-1153; 516-488-6699.

Roast-A-Gram—This is your life! Personalized "Roast." Hilarious! 984-3713.

Mother's Day Balloon Bouquets—Long Stemmed Chocolates Roses, Champagne, Giant Cookie. Nationwide. Order Early! Nyack Balloony. 914-358-3546.

ENTERTAINMENT/KIDS

Free Admission—Club Med Video Theater. Children's Show. Featuring the well-known "Storytellers." Two shows May 14 and May 21 at 2pm and 3pm. (4 years to 11 years) Refreshments. Also, see our Gigantic Saltwater Sea-Aquariums and try our Atari Computer. Bring your parents. It's Free. 3 East 54 St. Manhattan. 750-1670.

Southampton Play Group—Are you interested in forming a play group for your toddler this summer? Call weekdays 212-621-4914.

Birthday Parties—Complete! Our place! Yours! Magicians! As seen in Cue, New York Magazine, Times. Magic Townhouse. 212-888-6452.

R.J. Lewis—Comedy Magician from Broadway's 'Barnum.' Call 247-2784.

Show Biz Pizza Place—Makes birthdays better. Enjoy games, rides, great pizza, and spectacular "Free" floor shows. Rt. 4 and Hackensack Ave., Hack, N.J. Call 201-487-4443.

Party Nightclub—The Early Show. Hit musical entertainment by our kids for your kids' party. 'A small miracle...' PM Magazine. 757-4901.

Successful Parties!—Clown/magician. Brochures. Mickey Sharkey 788-3985.

Puppets To Go—Great for ages 3-7! Stories, music, fun, memories! 428-3474.

Sandy Landsman—The Music Clown! Songs, balloons, puppets. 212-586-6300.

Magie! Puppets! Clowns!—Ventriloquist! Fun & More. The Wizard 212-724-5280.

Clownella—Guitar! Magic! Puppets! Balloons! "Enchanting..." 934-2145.

New Big Balloon—Party Circus. Great Clown Show. Food. Fun. Gifts. 807-4100.

Starmite Puppet Party—Superheroes, Smurfs. Unique. 212-473-3409.

"Kidsplay"—By Kids 4 Kids. Comedy, Drama, Music, at your party. 777-8431

ENTERTAINMENT/MUSIC

Larry Ozone's—Have records, will travel, music and party entertainment. Dance music of every decade. Creative lighting effects. Talented performers. Personalized service. 212-969-2832.

Courtly Music—Elegant Festive Baroque and Renaissance Music on Records. Free Brochure. 212-580-7234.

Dance Sound—DJ's, Lighting. All types of music. 212-897-0004/326-0699.

Party Music—DJ's Lites Video. Professional, references. From \$250. 662-4921.

Mobile Music King—Finest Disc Jockeys - M.C.'s & special effects for every occasion (since 1972). Music from every era. Personalized service. 212-507-7995.

Lisa Goodman Ensembles—Fine classical music and quality jazz. 489-1641.

One Man Band—Music by Don Anthony. 212-233-6161 or 201-471-5454.

Chamber Music Ltd—Elegant music. All occasions. Tri-state. 516-484-4377.

Flute Piano Duo—N.Y. Times acclaimed musicians. Private parties 288-9798.

Duosities In Music Orchestras—Swinging, Sparkling Live Music! 371-6737

The Black Tie Strings—beautiful music "from Vienna to Broadway." Continental violinists, orchestras. Brochure: 478-2982.

"A Little Night Music"—Live classical, jazz, and chamber music at home. For dinners, parties, etc. 212-662-3928.

Hudson Woodwind Trio—Juilliard grads. Elegant classical music. 799-6308.

(1) Man Band—Keyboards, vocalist. Live and tape. DePaul Music. 229-6016.

Stoy®, Mobile Discotheque—Manhattan's Largest, Most Experienced. Make Your Party The Success! 557-1588.

Lively Music—By N.Y.'s top banjo player. Sing-A-Long, Dixieland, etc. As single or as group. Ron Bill, 201-866-1912.

One Man Orchestra—Keyboard and vocals by Jeff Dershin. 212-786-5298

Professional DJ's—Low prices! Music! lights. All occasions. 516-483-5248.

Classical Triol—Le Menage. For weddings or whatever. 567-4607, 362-2546.

MindSweeper, Mobile Disco—Great party music, lighting, refs. 875-9824.

DJ Plus—13 years experience. We cater our music to your taste. 212-984-3713.

ENTERTAINMENT/SINGLES

Crossroads—The Gracious Way to Meet Quality single people. Praised by the New York Times. Members thru our tri-state areas. For membership information and complimentary brochure call Executive Office 212-490-1250.

ewish Professional Singles—Meet high-quality men/women. 212-734-5566.

Jay?—Contact. @Nationwide. Confidential! Legitimate! 212-794-0050.

VIDEO DATING!

Over 17,000 Secretaries, Doctors, Carpenters and Teachers all use IntroLens, the Metro area's largest Video Dating Organization. Intelligently choose the single people you want to meet by watching their Video Tapes. Try it this week or next and get your **FIRST MONTH FREE!** For FREE Brochure call the office number nearest you.

IntroLens

- Manhattan 750-9292 • Bronx 690-3030
- Brooklyn 729-2992 • Queens 784-3125
- Staten Island 628-6119
- Nassau (516) 829-9595
- Suffolk (516) 752-9301
- Westchester (914) 428-6766
- Fort Lee (201) 944-5669
- East Brunswick (201) 257-7900

Select Escorts—108-17 72nd Avenue, Forest Hills. 212-544-6755, 544-6756.

Successful Career?—Unsuccessful love life? Magic Match Dating Service has your special someone. 784-2307/362-2191

Protestant Christian Singles—For exclusive parties, call 212-688-8797.

Aristocrat Escort Inc.—43 West 16th Street. 212-675-4508.

Date Single Professional People—We are a selective dating organization that understands the special needs of single, profl people. Compatibility Plus. Call for free social profile. 212-926-6275; 201-256-0202; 516-222-1588; 914-997-1848

LONELY? Come in & select Est. 1920
FRIENDSHIP, LOVE, MARRIAGE
FIELD'S (212) 391-2233
41 E. 42nd St., N.Y.C. 10017
Rm. 1600 NATIONWIDE
Free consultation & Booklet. Visitors invited. Confidential. Open 7 days. 18-80. All Religions. We make arrangements for your children without their knowledge.

Free Phone Fantasy!—For an erotic pick-me-up, call 212-976-3535. 24 hours. 7 days. No waiting. Tell your friends!

Fat? Fat Admirer?—LI NAAFA Dances and raps are for you! Call 516-665-6525.

Professional Singles Dinner—Networking. May 3, May 10 at Wok 63. 5:30-9pm. 2 Ave./E. 63. \$6. 980-4621/4623

FLORISTS

Flowers! Flowers! Flowers!—Personal custom designs for your special events, business functions, weddings, private parties, etc. J. Preuss Assoc. 935-2889.

Try Brown Gold Soil—And Brown Gold Plant Care Products. They work!

FURNITURE

Furniture Wholesale Co-op—Brand names. Mattress \$32; Frames \$14; Convertible \$289; Rugs \$39; Spanish Bedroom \$395; Brass Headboards \$69. 1326 Madison Avenue, 876-5838.

Fredrick the Mattress King—Discounts on Sealy, Simmons, Serta, Restonic, King Koil, Convertibles, Platform Beds. 157 E. 33rd St. 212-683-8322.

Solid Brass Beds—Unique, exclusive designs! Factory on Premises! Elegant. 212-256-8988. Also Sundays.

GOURMET SERVICES

"Parties A La Cart"—Canopied Cart and Buffet Catering. Hors D'Oeuvres and Fun-foods, to Dinners and Fanciful Themes. Home, Business and Outdoor Menus: 212-599-2290 and 201-568-7611

Manhattan's Most Unique—Catering concept, Motor Yacht Cabaret, offers elegant food and impeccable service on catered parties afloat, April through December. Spectacular views of Manhattan. Groups up to 250 in heated/air conditioned comfort. 212-929-3585. A Perfect Setting For Special Events.

Mark Fahrner, Caterer—Gold medal grand prize International Culinary Olympics. Landmark, mansions, maisons, museums, lofts. Call 243-6572.

Food Fetish—We cater to your obsessions. Private/corporate affairs. 870-0600.

Spaces For Parties—Plus 1980's Trend Setting Catering from the Soho Wine Bar. Call Mary. 212-431-4790.

Small Wedding?—Townhouse/garden. Featured 6 publications. 741-0567.

GARVIN'S
Of Course!

A Beautiful Private Party Room For Special Occasions From 10 to 200
Weddings, Meetings, Banquets & Parties

Call Laurie Garvin at 473-5261
19 Waverly Place Between Broadway & 5th Ave
Garvin's Restaurant — Greenwich Village

Hedy Cuisine Inc.—For a personalized culinary event. Private/Corporate catering. 285-2048.

The Food Affair—Intimate dinners, elegant buffets. Brochure. 212-473-5286.

Le Petit Grenier—Personalized Catering and party coordinating 879-7298.

A Private Townhouse Affair, Inc.—Sam Milliken, the original townhouse caterer. Over 2000 parties. Fine food in exceptional townhouses and lofts. Kindly call 427-7227; or, 472-2920.

Two Great Caterers—We take care of everything. Private/corporate. 267-8415.

12th Year! (212) 362-8200
take it easy • you've got
LEND-A-HAND
Party Help • Rental Equipment
Entertainment • Hors d'oeuvres
Buffets • Bar Set-ups

David's Ltd—Incomparable Catering. Corporate/private. Reasonable. 835-6215.

A Sense Of Taste, Inc.—Creative Catering at your place or ours. 212-570-2928.

Mansions, Townhouses—Rooftop Gardens, Private Clubs, Discos to Yachts. Complete planning, gourmet cuisine. Weddings a Specialty. Party Professionals. The Caterer chosen by NY Chamber of Commerce. 212-807-8278.

You Got To See It—To believe it. Beautiful and unique room overlooking Lincoln Center, available for private or corporate luncheons, dinners, and all special occasions. Very moderate rates. Upstairs, at the world-class Centre Court restaurant corner 62 St. and Columbus Ave. Call Steve 586-1222.

The Movable Feast—Exquisite Private/Corporate Catering. Brochure. 891-3999.

Jason Rogers Hale Inc.—For all Private and Corporate Occasions when Quality is Important. BU 8-8438.

Magic Mushroom Inc.—We cater parties that create uninhibited joy. New Gourmet Shop, 349 E. 83rd St. 737-9020.

Party Helpers—Omelets, Crepes, and Canapes. Weddings, Bar Mitzvahs. 877-4013.

For the Ultimate in Home Catering—Gourmet Touch Inc. (516) 626-2829.

How much should—A Banquet or special Party cost? Ask Beefsteak Charlie's. Call Rita at 696-7713.

Spectacular Mansion—For party rental in City. 20-400 \$6-\$10 per person. 254-2019.

More Please—The company which has brought fantasy to preserves and short bread has opened a catering division. Truly "A Taste For The Extraordinary." 212-784-2728.

PARTY SERVICES

Jim 'n Tonic—Bartender, with tuxedo, for your corporate or private parties. From planning to cleanup. Jim, 228-7298.

New York Yacht Parties—Festive Motoryachts, catering optional. Call Gala Yacht Parties. 691-1766.

Purple Barge—Soho waterfront. Rent Corp., Private parties, discos. 431-3126.

The King's Men—Efficient, personable, experienced bartenders, waiters, waitresses. Low rates. 255-7043.

Ristorante S.P.Q.R.

SENATUS POPULUSQUE ROMANUS
(The Senate & People of Rome)
Whether you are planning a small party for friends or a 7 course dinner to cement a corporate merger... whether your guests number 3 or 300...
Serving Classic Italian Dishes
133 Mulberry St. 925-3120
(Bet. Heister & Grand in Little Italy)

RESTAURANTS

An Occasion To Remember—The gracious service and warm townhouse setting of our private dining rooms, overlooking The U.N. Fountains, will make your next party a truly memorable experience, whether an intimate party for 10 or a banquet for 150. La Bibliotheque, 341 East 43rd Street, Call our Banquet Manager, 661-5757.

HEALTH/BEAUTY SVCS.

Jacque's Place—Natural fingernail growth, solving nail disorders and problems. European pedicures and waxing. Free consultation. 810 Lexington Ave., (between 62nd and 63rd) 486-4848.

Allana of New York—Electrologists Specializing exclusively in the Insulated Bulbous Probe method for permanent results with comfortable treatments. Free consultation. \$50 per hour. 527 Madison Ave At 54th. 980-0216.

From This...
To THIS.

COSMETIC BONDING
NO CAPS, PAIN OR GRINDING
NO NEEDLE, GAS OR DRILLING

DR. DAVID M. BERMAN
25 E. 86th N.Y.C. (212) 860-8886
Pound Ridge, N.Y. (914) 764-5541

Spring Special—Full leg waxing including bikini - \$30. Call (212) 582-5338.

Electrolysis Facials—Permanent and effective with ad, 15 minutes free. Open 8-7. Rose-Eve Skincare Inc. 347 Fifth Ave. Rm. 1507. 889-0166.

Ace NAILS

Nail Tips \$30, Sculptured Nails \$19
Manicure \$4, Pedicure \$9
Refills, Wrap, Waxing, Individual Eyelashes
CALL 244-0417
150 W 34 St (6-7 Aves) 2nd Fl
M-F 9:30-8:30 Sat 9:30-7:30

A New Method Of Hair Removal—IB Probe. Recommended by physicians & beauty editors. 140 W. 57 St. 582-5338.

IB Probe Electrolysis—Lenore Valery, recommended by 19 Beauty Editors and leading Physicians. Established 16 years, \$40 hourly. 119 W. 57. 757-6585.

Save \$—Juicers, Water Purifiers, Exercisers. 864-3233. Free catalog.

Best Face Forward—Professional make-up artist will teach you how to apply make-up. Achieve quick successful results. Your home or mine. 212-677-0611.

NEW YORK'S NUMBER "1" ELECTROLOGISTS

Lucy Peters International Ltd.

never before...and ours alone...
the new LP Systems 1118 Epilator,
with an insulated probe, gives
proven IMMEDIATE RESULTS
WITHOUT REGROWTH

EDITORIAL REPRINTS AVAILABLE
NATIONAL INFO "HOTLINE" 212/486-9768
By Appointment Only 212/486-9740
150 E. 58th St., New York, N.Y. 10155
All Major Credit Cards honored
PHILADELPHIA □ 215/387-6707

Copyright 1983

HOME/BUSINESS SVCS.

Compulsive Perfectionists—Will paint your apartment flawlessly. Excellent references. Reasonable rates 212-362-9763.

Custom Furniture—Quality Cabinetwork in all materials. Underwood. 212-966-2546.

Verticals/Levolors/Woods - 45% Off—Expert Free Installation. 212-776-1425.

Painting and Paperhanging—To enhance your decor. Adler Inc. 864-2274.

Custom Cabinetry—Solves your storage problems economically: 877-5036.

Owners And Designers—Comprehensive builder. Permits, supervision, insured. Fine work, excellent references. 722-4993

HOME/BUSINESS SVCS.

Architectural Renovations—And carpentry. Fine painting, paper. On time/on budget. Allcraft Custom Design. 851-0060.

Ceramic Tile—Large selection. Floors/Walls. Quantity discounts. Installations. 679-2559. The Quarry. 183 Lex. 31 St.

The Bank Street Carpenter—Quality work. Kitchens, Renovations, Shutters, Carpentry. Beautiful Showroom in Greenwich Village. 2 Bank St. 675-2381.

Painting, Plastering, Renovation—Howard Wolper. 645-8077 or 222-2471.

Newman Caylor Construction—Quality renovation specialists. Co-ops, lofts. Personalized living space. Kitchens. Licensed. References. Insured. 397-9305.

50% Off Verticals, Levelors, Woods—Free Installation! NY, Hamptons. 352-0999.

Tired of Dirty Old Floors!—Call Big Apple Professional Floor Refinishers. We stain all colors, polyurethane and refinish your floors at reasonable rates. 212-357-7774. Al Tiseo.

Magical Walls—By a glazing technique taken from the fine arts. Steve Molnar. 869-3050.

Airless Spray Painting—Loft and building specialist. Artcraft Renovations Co. General contracting Lic. 043323. For co-ops commercial, residential space renovation. 212-243-1221.

Levolor Rivas, Vertical Blinds—Guaranteed Lowest Prices. "4 Star Rating" The Underground Shopper. Price them around, then call: KHP Inc. Established 1946. 212-238-5353.

Levolor Rivas, Vertical Blinds—We'll beat any prices in the Metropolitan area. 212-745-0501.

New York Floorman Inc.—Scraping, Staining, Waxing, Decorator Colors. Work Guaranteed. 212-289-2900.

N.Y. Handicraftsmen—Carpentry, Electricity, also small and odd jobs. 228-9744

Interiors For Less—No commissions. \$75 consultation. 869-9727.

Use What You Have Interiors—Expert redecoration without new investment. \$125 room. 212 628-8676.

Artists & Craftsmen Co-op—Carpentry, painting, electrical work. From demolition to complete job. Licensed, insured, excellent references. 249-8885, 866-0395. Seen In New York Magazine 9/25/72.

Plant Care—Professional care for your home or office. 783-6889.

Painting, Papering—And carpentry. Steve and Angie Molnar. 869-3050.

Murals—By Nancy North. Why cover one drab coat of paint with another? Custom design. Reasonable. 308-5450.

Vertical Blinds—72 Hour Delivery! Window Fashion Factory 435-6326.

Judy Does It!—Designer, General Contractor - Complete Renovations. Lofts, Apartments, Offices, Patios. Hot Tubs and Saunas. 921-8216.

Track By Jack, Inc.—Track lighting specialists. Designs, Installations. Discounts. Everything stocked. 868-3330.

Fine Quality Painting—Excellent references. Marvin Rosenberg. 989-6946.

Sanding, Refinishing Wood—Floors Since 1952. Showroom, D & D Building. Rinder's N.Y. Flooring. 427-6262.

Interior Renovation Carpentry—Design. All services provided. Fine painting, papering, formica, kitchen, baths. 625-3155.

Profitable To The Core—Join the Big Apple Fix-Up. The east coast's largest home improvement exposition, October 14-16, 1983, at the 67th St. Armory on Park Ave. 25,000 potential customers will be there and so should you! Exhibit space still available at unbeatable prices. For information, 212-566-6468 or 6465.

Sheetrock Construction Excellence!—Drywall Drywall. 212-966-3445.

Paperhanging, Painting—Quality work. Free estimates. Allen Irwin. 532-7749

The Room Changer—Coordinates your taste, lifestyle; budget. 724-2927.

The Professionals—Painting, plastering. Apartments, offices. Quality work, reasonable, free estimates. 212-729-4368.

Nas-tee Letter Service—Lawyers letter demanding action. Send gripe. NYM Box 19.

INSTRUCTION

SAT, GMAT, LSAT, GRE Courses—HAP Inst. E. Federbush. 212-247-1086.

Bridge: Alpha Club—Rubber bridge, Duplicate Bridge, Instruction. Open daily, 1pm to 10pm. Hotel Lancaster Ballroom, 22 East 38 St. N.Y. N.Y. 10016. Call 679-8223.

June/July Seminars—In Trinidad. Art, entomology, tropical ecology, ornithology, photography. 212-840-5961.

Swim-o-phobia? Cure it forever. Our private lessons by professional instructors will have you phobia-free and swimming in no time. The atmosphere is relaxed, the 60 foot pool is a swimmer's dream and rates are modest. Parc Swim & Health Club, 363 W. 56 St, NYC JU6-3675.

Singing Lessons—With an expert in voice. Lenore Alessandro. 799-7280.

LEGAL SERVICES

Divorce—Vigorous representation of parties to substantial matrimonial disputes. Attorneys: 212-766-4188.

Divorce—Aggressive representation in divorces and negotiation of premarital contracts, convenient Park Ave. offices as well as in Phila. and NJ. 212-370-0011

LICENSED MOVERS

Hud Movers—3 Men / Large Truck \$36 / Hour. 461-0428.9. No.281, 264 10th Avenue, NYC 10001.

Shleppers Moving And Storage—Courteous, professional packing, moving, storage. "Never a no show". Local/long. 212-472-3925. 16 East 79th St. D.O.T. 1795. I.C.C. 62942.

Stop by The Moving Store—For all your moving supplies. Dollies - Wardrobes - Dishpacs - Picture-Book Boxes - Moving Pads. 644 Amsterdam (91st-92nd Streets), NYC. West Side Movers, 212-874-3800. No.670; No.765437. Direct service Florida, Texas and California.

Careful Reliable Reasonable—Metro Movers. 477-1337. no. 1711. 219 Bowery.

Pyramid Moving Co.—Honest and efficient moving by men who care about their work. Free moving guide. No. 1870. 1241 Amsterdam Ave. 222-6663.

Van Gogh Movers—All our men have concave backs and a highly developed sense of aesthetics. No. 895, 126 Wooster Street, NYC. CA 6-0500.

Established 1895—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

Graduate Moving—We're Dependable, Reasonable, Professional. Local, Long. D.O.T. No.1706, 420 W. 119, 974-6646.

Wheaton Van Lines Inc.—Long Distance Movers with the Good House-keeping Seal of Approval. Call Van Gogh Movers, N.Y. Agent for free cost survey. 431-5450. ICC No.MC87113.

Moving?—You'll love our low rates. S & D Quick Movers, No.399, 91 East 2nd, Ave. NYC. 212-228-1900.

Big Yellow—Courteous service and great rates. Private self storage rooms also. You store it, you lock it, you keep the key. D.O.P. 319. Call 852-7100.

If You're Looking—for a different mover this time, you didn't use Big Apple Moving and Storage last time. 132St. Marks Place. 505-1861. MC or Visa.

Modique Inc. (The Dependable Mover)—Serving New Yorkers since 1948. Household, commercial, fine Art & Antiques. Weekend services. No. 1053, 325 West 16th Street, NYC 929-5560.

LIMOUSINES

Marquis Limousine! Latest Model Limousine! Anytime, Anywhere. "Reasonable Rates." C.C.s accepted. 639-2338.

Gotham Limousines/Sedans to JFK \$25; LG4\$18; Newark\$30; Theatre(ve)\$45; Hourly\$18; Corp accts invited 772-1610.

Bon Vie Limousines—Always prompt Highly recommended. Courteous chauffeurs. Lowest rate. (212) 338-6868.

Robert's Big Apple—Limousines/ Stretches, Always available. \$30/hour. Credit Cards accepted. 212-843-5299.

Dreamcar Limousine—When only the very finest will do. Ultimate in reliability and service. 212-758-5543.

Parkridge Limos/Stretches Always available. \$30/hour. Credit cards 331-5070.

SAS Limos—The affordable best, one on one. 212-475-8588.

Imperial Limousines Ltd—Stretch Cadillacs. Personal service. Bar and stereo. Color TV, VHS. 24 hours. 376-7708.

MERCHANDISE

Men's Suits—Natural/soft shoulder by the leading American manufacturer. Retail: \$260-\$495. Here: \$155-\$235. L.S. 23 W. 45, 2 Fl. 575-0933.

MERCHANDISE/GIFTS

A Basketful of Treasures—For Mom. Basket Case Unltd. 212-549-5209. MC/V.

PERSONALS

Spring Party—In Westchester. Exciting, accomplished, intellectual men and women, 35+ . Write us. NYM Box 1995.

Surrogate Parenting, Adoption—Attorney, R.N. available for consultation. Write Ms. Anderson at Suite 138, 444 Hudson St. N.Y. N.Y. 10014.

Published Novelist—Will dedicate next work (now in progress) to you or person of your choice in exchange for patronage (negotiable). NYM Box 1743.

PERSONAL IMPROVEMENT

Men-Sex Therapy—Experienced psychotherapists. Supervised Surrogate Program! Longest established facility in the East! Amazing Results. Free consultation 391-2023.

A Pampering Experience—With the Royal Treatment. Massage at its best. Hotels only 212-496-7149.

MEN-SEX THERAPY

IMPOTENCY, PREMATURE REACTIONS, LACK OF DESIRE

We Can Help! Experienced Evaluation Fee

Psychotherapists, Supervised Surrogate Program, Success Where Others Have Failed.

11:00 to 7:30 Daily; 10 to 4 Sat.

Eastside Midtown Location Complete Medical Supervision

(212) 686-3801

Quick Weight Loss—Safe, lasting. Very low calorie diet and behavior modification groups. Maintainers®. 686-8778.

Barbara McBeth—For Gentlemen, Hair design. Massage. Nails. 741-0771

You've Had Your Last—Food binge! This Forever Inc. Call now! 867-3466.

Weight Loss Guaranteed—Up to 10/2 pounds/week. Easily. Quickly. True fasting Expert supervision. Educational program Successful follow-up regime. Twenty year in operation. Medically accepted. Pawlin Health Manor, Box 401, Hyde Park, No. 2 N.Y. 12538. 914-889-4141.

Swedish, Shiatsu Massage—Saunas Showers, Mari's Midtown Studio, Hotels Residential Service 661-6236.

Lose Weight—6000 have. Guaranteed Midtown. Hypnosis Center. 288-3832.

Parisienne Massage Salon—A touch of class near Central Park South. Hotel services avail. 10 a.m.-11 p.m. 397-5875

Hypnosis! Self-Hypnosis!—Weight, smoking, Memory! Sex Problems. PL5-4363

Personal Satisfaction With—A person's touch. Hula with a beautiful lady, enjoy intimate bubble treat for 2, exhilarating body therapy and total rejuvenation in luxurious privacy. (E.60's). 535-3286

Take A Massage Break—And feel good again. Excellent massage for men only Private. Licensed. Professional. Angelo 986-3916. Midtown Eastside.

Aura 2000—Stimulating massage at its best! Also residential/hotel available 212-944-1223.

O. Lee Studio—Shiatsu/Swedish. Excellent treatment. Sauna, Whirlpool. Hotel Residential Service. 580-9029.

Le Charme—Enjoy Swedish/Shiatsu massage. Hotel/Residential. Midtown. Massage Masseur. 371-2713; 421-4567

PERSONAL IMPROVEMENT

New Attitude—Swedish massage. Private. Parking. Queens. 507-7002.

Hypnosis • Change Habits!—Weight, Smoking, Relaxation, Self-Hypnosis! Suzanne Wasser, M.A., 348-1922.

WEIGHT LOSS GUARANTEED

Fasting, famous Traylor method
15% discount for FASTERS
Special Diets, FREE MASSAGES
Golf...Tennis...Lovely pool
SETON INN SPA
Wooded trails, limited to 40 guests
Lakewood Golf Course, New Jersey
(212)WO2-4360 (201)363-7733

A Cordial Invitation—To A Massage Hotel/Residential. 245-3791. Anytime!

Indulge Yourself—To a complete body rub with a friendly atmosphere. Private. Midtown. 212-758-7068.

Therapeutic Hypnosis—Weight, Smoking, Phobias. Sessions by Ph.D. 946-8484

Abandon Yourself—To our golden finger massage. Total relaxation. Sauna. Near major hotels. 307-7996. Visa/MC.

Park Avenue—Pamper yourself. Superb massage by delightful attendants. Sauna also available. Hotel service. 308-2572.

Woman's Medical—Weight Loss Program. Lose weight safely, learn to keep it off forever. Medical examination, behavior education, nutritional counseling, exercise classes, all conducted by professionals. Free consultation. VIP Medical Associates. 675-6016.

Relaxed Massage By Ladies—Your Hotel, Residence, Our Studio. 247-0196.

Massage - Nassau County—Masseuses & Masseurs. Open 7 Days. North Shore Massage Clinic. 516-484-1651(2).

Rejuvenate Yourself—With a firm fit female into body building; wrestling, exercise encounters together. Call 3 p.m. thru 2 a.m. 807-1756.

Self Hypnosis—Direct your energies. Achieve your goals. Enhance your life. Free brochure. 362-6923.

From One Compulsive Eater—To another. I know the pain and depression of emotional eating and have developed a permanent solution that really works. Free consultation. 308-5891

Pour Le Bon Vivant—Gratify your whims, enjoy the ultimate luxury. The Royal Treatment. Massage at its best. 212-496-7149

Betty Studio—Swedish Massage, Hot Bath. Hotel/Residential Service 245-1884

Swedish Massage—Midtown. Private. Come in and be pampered. 689-0165.

Male Sex Therapy—Free evaluation all problems! Surrogates. Insurance. 683-1194

Luvsaver Hotline—Fantasies explored. Instant advice. No subject taboo. 246-0331

A Winning Combination—For Busy Tense Executives! Bath and Massage. Discreet! Treatment Fit for King. 582-3161; residential/hotel. 222-7195.

PETS

Cat Sitting—In Your Manhattan Home. CatCare, W: 947-6190; E: 838-2996.

RESUME SERVICES

For Resumes That Work—Call Jill Spoon. Will write, revise, type. 684-5046.

Career/Job Change—Resumes, Counseling, Dr. Amy Shapiro 212-420-9864.

Eye Opening Resumes—Creative job strategy. Career Planning Inst. 599-0032

Resume And Typing—Service. Innerworkings. 212-699-4904.

The Correct Image—Resume/Career Service. Rita Williams 212-953-0118.

SERVICES

Maids Unlimited—Heavy/light cleaning. Equipment available. Bonded personnel. Hourly rate. Party help. 212-838-6282. Est. 1959. Corp. Accounts invited.

Maid In New York—Expert cleaning for apartments - offices. Fully insured. We bring the supplies. 849-6255.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 371-5555.

Busy Single Executives—Need Rent-A-Wife. Cadre of experienced executive wives available for shopping, errands, decorating, catering, expediting, domestic arrangements, including child related activities. Impeccable references. Call 212-897-5917.

Swiss Woman Available—For the total apartment care. Cleaning from A-Z Plus. Housesitting and pet care. Impeccable references. 308-0621. After 7 pm.

From \$5.00 a Month—24 hour answering and mail services. Action, 279-3870.

Bob Dellacona—Cleaning Service. The bottom line is service. 420-1775

Answering Service—Free month. Quick pickup. Efficient. 24 hour. 535-4797.

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. Spring Cleaning. 212-765-4750. AE/MC/V

Houseboys—Our professionals love filthy apartments! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 362-8200.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine's classified section. To start your working classified ad call Mel Worby. 880-0732.

Imaculean—Offers you only this: The best cleaning help ever! 620-9030.

Sparkleman—Professional Spring Cleaning Service. Punctual, reliable, fastidious, and reasonable. We're the best! Call for free estimate. 772-3563.

STORAGE



**Self-service private rooms;
personal and business sizes.**

757-4700

Convenient
Manhattan Locations.

Clip for
\$10
DISCOUNT
for new tenants!

TRAVEL

Hudson Valley Getaways—Call Bed & Breakfast U.S.A. 914-271-6228.

EUROPE by CAR

**ONE ROCKEFELLER PLAZA
NEW YORK, N.Y. 10020**

(212) 581-3040

Savings On
CAR RENTAL • PURCHASE
ALSO EURAIL/YOUTH PASS

VACATIONS

KIAWAH ISLAND SOUTH CAROLINA

Exceptional vacation opportunity near historic Charleston. Breathtaking 10-mile beach, oceanfront golf, outstanding tennis, plus jeep safaris, sailing, and more. Private 1 to 4 bedroom homes and villas available starting from \$595.00/week. Call toll free 1-800-845-2471. (In S.C. 1-800-922-2400). P.O. Box 12910, Charleston, SC 29412

Shelter Island—Resort Motel AAA. Waterfront. Sundecks panoramic views. Superb cuisine. Paddleboats, bicycles. Free golf. Color T.V. Tennis, shops nearby. Shelter Island 11965. 516-749-2001.

Bed & Breakfast—Pocono Mountains. 90 minutes N.Y. 212-358-2205, 717-839-8206.

CLUB MED

RESERVATION & INFORMATION
VACATION CENTER

Visit Our
CLUB MED VIDEO THEATER
3 EAST 54 ST., N.Y.C.
(212) 750-1670

Priory, Ochosrios, JA.—Beachfront villas. Pool. \$350 a week with airfare. Cook/maid service. 212-789-6830.

Fire Island/Hamptons Alternative—The Concord Hotel. From \$1,566 per person, double occupancy, including (3 days) July 4th and Labor Day Weekends, plus 8 other 2 Day Weekends. Top Name Entertainment, 3 meals daily included. Weather-proof vacation. Inquire about shorter stays. Call Bonnie White. 212-586-0207.

Montauk—Shepherds Neck Inn. Picturesque. Color TV. Pool. Tennis. Free movies. Superb meals lobster/steak \$79-\$99 Weekend. Second House Rd. Montauk 11954. 516-668-2105. Credit cards.

TRUCKERS

My Sons, The Truckers—4th Year of business. A chair to a house. Courteous, efficient, friendly. Free est. 929-6350.

Little Van - Trucking Man—Trucks you carefully. Reasonably. 212-580-7608.

A&S Reliable Anytime—929-4264 or 763-5431 Evenings.

Men With Van—Anywhere, anytime, low rates, reliable. 539-9345.

Light Panel Truck—Trucking, pickups/delivery. 679-6423 anytime.

WANTED

Wanted—Box to U.S. Open Tennis, first 14 rows. 212-838-9308; 914-234-9216.

Sell Us Your Furs

Highest prices paid.
We buy, sell & trade fine used furs
**NEW YORKER
FUR THRIFT SHOP**
822 Third Ave. (50th St.), NYC
(212) 355-5090

WORKSHOPS

Vomiting/Binging/Starving/Laxative—Diuretic abuse? Hopeless, scared, alone? Noted author/therapist forming special workshop at DCS. Call 421-1220.

Are you intelligent—warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving and special?

Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing and special?

Are you interested in love, marriage, romance, adventure, fun, dinner, dancing, travel, friendship, commitment or something special?

Then you should look at **NEW YORK's** newest classified section... Strictly Personals. It's the best, fastest and most efficient way to reach over 1.2 million very attractive people.

NEW YORK's readers are the city's active, involved, upscale, professional men and women. The people who are interested and interesting. The people you want to reach.

Talk to the people you'd like to meet. Talk in **NEW YORK's** Strictly Personals. The hottest method of communications in town.

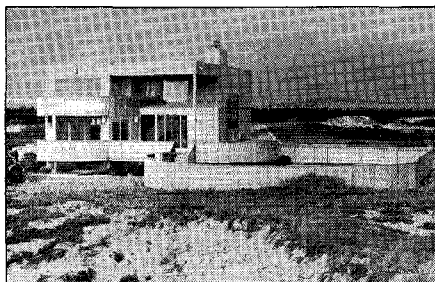
TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: one time ad—\$230.00 per inch; two consecutive ads—\$205.00 per inch per issue; three consecutive ads—\$190.00 per inch per issue; four consecutive ads, \$175.00 per inch per issue. Long term rates also available. All ads accepted at the discretion of the publisher. Larger sizes available in increments of 1/4 inch. Extra \$10 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by Closing (every Tuesday by 12 noon for following Monday). Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 880-0732.

BROOKLYN HEIGHTS CLASSIC GREEK REVIVAL TOWNHOUSE

Perfect for family and entertaining, includes high income garden rental. Over 3700 sq. ft. of beautifully detailed space in owner's triplex: gracious parlor floor with architect-designed kitchen, 5+ bedrooms, 2 1/2 baths, sunny landscaped garden. Price: \$480,000.

Speak to: Gabriel Ford, V.P. 212-875-1289
WILLIAM B. MAY CO.
162 Montague St., Brooklyn, N.Y. 11201



AMAGANSETT E. HAMPTON IN THE DUNES

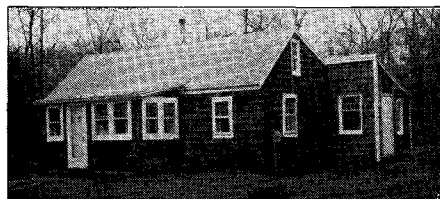
Unusual lines and curves set this Contemporary apart. Thrilling ocean views at all levels and reserve land assures privacy and tranquility. 4 bdrms, 5 baths, European kitchen, master bdrm overlooks spacious living area/fpl. Enclosed pool Truly one-of-a-kind, and a standout! \$490,000. Call Phyllis Schlessel and Dick Garis
GARIS REALTY 516 324-7333

IT'S A HOUSE IN THE CITY!

43 Fifth Ave (11th St) NYC

9 Spacious Rms (2,800 Sq Ft) in a Stamford White Bldg with Turn Of The Century Charm. \$495,000

MARK GREENBERG REAL ESTATE CO., Inc.
(212) 352-6565
offering by prospectus only



Looks Deceive . . .

This modest exterior hides one of the warmest most lovable homes we've seen. 2 bedrooms plus sleeping loft. Old beams. Skylights. Woodburning stove. Bookcases. A perfect country hideaway. Asking \$155,000.

Talk to
TINA S. FREDERICKS REALTY
East Hampton, N.Y. 516-324-4418

MOUNTAIN LAKE ESTATES

- LAKEFRONT PROPERTIES
- WOODLAND PRIVACY
- COUNTRY CLUB

Just opening private lake! Choicest 5-10 acre sites now available. Livingston Manor, NY 12758.
914-439-5200

GIFT OF UTTER TRANQUILITY
BEAUTY, GRACIOUSNESS YESTERDAY, TODAY AND TOMORROW! Overlooking "Private" Lake within "Private Enclave" of approx. 2,000 nature preserve acres. Stunning 5 bdr. yr. round Contemporary "Home" with 3 fpls., fully furnished, set on 4 1/4 wooded/open acres with its own lg. terraced pool. Walk/bicycle bordered roads to private Golf links & Tennis courts. Distinctive, Unique Achievement within "This World". \$195,000.

VALUED PROPERTIES
Specializing in "Unique" Properties
(914) 292-8222

PELHAM PELHAM MANOR COMMUTER'S DREAM

Short walk to station, brick/stucco, center hall Colonial, private garden, 10 rms., 4 baths, finished play rm., immaculate. Cannot be replaced! \$210,500.

ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360



AMAGANSETT-E. HAMPTON

Wonderful lot. South of Highway 1 story year round location. Walk to ocean & shopping. 3BR, 2bths, pool \$165,000

AMADEN-GAY AGENCIES
516/324-0041

Manhattan East 73 St. EXCLUSIVE JEWEL

A Touch Of Paris On N.Y.'s Prettiest Street. 1 Bdrm. Townhse Pied-A-Terre, 2 W.B.F.P., Bright & Airy, Lg. Thermopane Windows, Skylights. No Elev. 1 Apt. per Floor. Maint. \$500.

grayce dello joio 288-1004

Year Round Vacation Hideaway

IDEAL FOR RENTAL PROPERTY OR PERSONAL USE. 90 minutes from NYC. Enchanting contemporary lakeview. 2 bedrooms, 2 baths, rec. room, fireplace, cathedral ceilings. Carpeting throughout. Deck. Wooded. Excellent condition, just move in. Sullivan County — Emerald Green. Pool, tennis, golf, ski, and marina. \$75,000. Call Dr. Janow, owner. 212-996-4600, 914-796-3820.

**They're all coming
to see
the condominium
on the park.**



artist's
rendering

The people who missed Soho. Who waited too long for Columbus Avenue. Who thought they'd never see a Manhattan opportunity this good again.

They're coming to see the spectacular skyline views overlooking the park. The neighborhood restaurants New York Magazine raves about. The convenient location between midtown and Wall Street.

But most of all, they're coming to see extraordinary, contemporary apartments, with the extras they want most, priced from \$119,000. They know what it means to be at the right place, at the right time. Do you?

The condominium on the park is open now, at 5 East 22nd Street. Call (212) 475-2537.



MADISON GREEN

The Condominium On The Park

Sponsor: Madison Green Corp., a company established by the Principals of Rose Associates.

Exclusive Sales Agents: The Marketing Directors, Inc. The complete offering terms are in an Offering Plan available from Sponsor, NY #CD82-076.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 474

BY MARY ANN MADDEN

DECORATOR FOUND MURDERED—POLICE SEEKING MOTIF HARRY LORAYNE TAKES OVER G.M.—RECALLS 390,000 CARS OLYMPIC GAMES BOYCOTT—RUNNERS WALK OUT

Above, silly headlines. Competitors are invited to compose a headline with similar self-defeating logic.

Results of Competition 471, in which you were asked to invent titles for articles or departments in *New York Magazine*—lead sentence optional. All to solemnize the 15th anniversary.

Report: Not much meat on this one, but what's here is cherce. Which is to say, fewer entries than usual, but of uncanny verisimilitude. Or, to put it another way, here are the repeats: Best Bets: New York's Favorite Bookies. Best Betties: Midler and Davis. A Guide to New York's Ten Best Hot Dog Stands. Ten Rudest Waiters. Best Subway Vending Machines. Best Endive Salads, etc. Koch As Koch Can. And, The Bartender, the Space Cadet, and the Inept Contest Maker.

First Prizes of two-year subscriptions to "New York" to:

RICH MAN, PORE MAN—A Profile of Dermatologist Dr. Norman Orentreich
Anna Blanco, N.Y.C.

HOW A BRONX WELFARE MOTHER TOOK CONTROL OF GULF & WESTERN
Kevin B. Robinson, N.Y.C.

CHAN AND JAN—A Moonie Marriage Gone Sour
Jeff Tenzer, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

The Underground Gourmet/ WHAT'S NEW? PUSSYCAT!!
Harold E. Bertrand, Quincy, Mass.

WHAT STREET COMPARES WITH MOTT STREET IN JULY?—We have some surprising nominations.
Claire Bazinet, Queens

HOT, COLD, NINE DAYS OLD—Rating the City's Pease Porridge
J. M. Riordan, Laguna Beach, Calif.

And Honorable Mention to:

THE HOUSE PETS OF CENTRAL PARK WEST—by Lally Weymouth
Bob Buege, Greenfield, Wis.

PIZZA DE RESISTANCE—Blindfold Gourmets Pick Their Favorite
Paul T. Geist, Baldwin, N.Y.

YOU SAY TOMATO AND I SAY D'AMATO—Farm Subsidies and the Senator
Margarita Levin, N.Y.C.

THE OTHER BOROUGHs—Do They Exist?
Kathy Hakim, Flushing, N.Y.

KEEPING TRACK—One Man's Odyssey Through the Subway System
Ruth Migdal, Brooklyn

MILES KLEIN LIKES MILNE.
ANNA LAMBIASE IS A BANAL NAME.
Above, Madden's demands. Competitors are invited to submit anagrams of other competitors' names.
Chris Doyle, Burke, Va.

Wine/ GALLO'S HUMOR—At Last, A Wino's Wine ...
Marcy Cohen, Washington, D.C.

SELF-EVIDENT TRUTHS—Some Tips On How To Recognize Them
Adolf Schwalb, Oxford, Ohio

The Sporting Life/ ANOTHER SEASON OF BILLYBAWL—The Martinet Returns
Adam Doyle, Burke, Va.

ODYSSEY OF HOMERS—A Bookmaker Predicts Four Baggers This Season
Jan Leighton, N.Y.C.

QUEUE—A Complete Guide to Sold-Out Theatres
Len Elliott, Auburn, Wash.

THE KANGAROO, THE BARTENDER, AND THE \$8 MARTINI—by Linda Wolfe
Shirley Boardman, Wayne, N.J.
sp. mention: J. A. Yard, Montreal, Quebec

THE PLAN TO REDUCE AUGUST TO THE SHORTEST MONTH OF THE YEAR
Lynn Finneran, Westport, Conn.

The Insatiable Critic/ IN THE BELLY OF THE BISTRO—New York's Best Bar Fare
Ron Green, Somers, N.Y.

WHY JOHNNY CAN'T DRESS HIMSELF—Are We Raising a Generation of Fashion Illiterates?
Jim-Bob Williams, N.Y.C.

THE MARKETING OF ARTIFICIAL DIAMONDS—A Punk Rock Isn't Forever
Msgr. A. V. McLees, St. Albans, N.Y.

THE CABLE FABLE—Living in Parkchester or Park Slope will determine whether you'll ever see adult movies at home.
Wayne M. Ozzi, Staten Island, N.Y.

INTELLIGENCER/ Outta Space?—Insiders say office space shortage has cued Helmsley interests to bid quietly for air rights over the Empire State Building.
Murray Harris, White Plains, N.Y.

OH GIVE ME A HOME—The Gentrification of the Central Park Zoo
Tim Hanley, N.Y.C.
sp. mention: Martin W. Helgesen, Malverne, N.Y.;
Janice Rockwell, Tarrytown, N.Y.

On Film/ FLEURS DE MALLE—Or, My Dinner With Louis
Michael Fleischmann, N.Y.C.

THE DIVA AND THE DIVER—An Account of the Backstage Romance Behind the Undersea Scandal
Page Collier, Thibodaux, La.

The Bottom Line/ DO BONDS HAVE MORE FUN?—Investors are yelling to the seduction of higher rates.
Diana Harding, Purdys, N.Y.

THE RISE AND FALL OF "SMARMY"—Our Best-Forgotten Adjective
Mark Lawrence, Boston, Mass.

Movies/ NASA'S IN THE COLD, COLD GROUND—*The Right Stuff* Hasn't Got It.
Jan Leary, Chicago, Ill.

BLEST BETS—Do-It-Yourself Baptismal Fonts
Kathleen Ehler, Brooklyn

BEST ETS—What Do New York Magazine Writers Like To Eat?
Jacqueline Fogel, Queens

BEAST BETS—The Pride of the Bronx Zoo
Lucy Porter, Madison, N.J.

BEST BEDS—How To Test A Mattress Without Looking Foolish
Emma Dolby, N.Y.C.
sp. mention: Jack Simon, Parsipanny, N.J.

REST BETS—The Top Funeral Directors in the City
Phyllis Kelly, Locust Valley, N.Y.

GOOD FENCES MAKE GOOD NEIGHBORS—The Thief's Tale
Suzie Friedman, Chapel Hill, N.C.

TURNING LARGE CONDOS INTO SMALLER RENTAL UNITS FOR FUN AND PROFIT
Physics Bldg., SUNY, Albany, N.Y.

After our 4 romantic corner tables are taken we have 27 romantic corner tables left

Mon-Fri from 11:30 AM • Sat from 4:30 PM
Supper Menu 'till the Wee Hours • Closed Sun.
CONTINENTAL & AMERICAN CUISINE
Cocktails • Hors D'Oeuvres • Piano Bar
Special Arrangements for Private Parties

**A Quiet Little Table
In The Corner
THE EXECUTIVE HOTEL**

237 Madison Ave. (212)685-7160

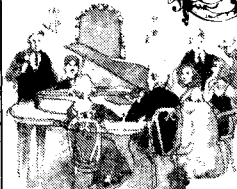
**A spectacular outdoor
ambiance, and one of the
classiest menus
in town.**

Continental
Cuisine
Dinner nightly
till 12

316 East 77th Street
988-3610



LA AMELIA



Excellent
Italian cuisine.
Luncheon, dinner
& late supper.
Piano bar 'til 2am.
225 East 58 Street
Res: 751-5488

Café du Soir
TRADITIONAL FRENCH CUISINE
in YORKVILLE at MODERATE PRICES

Under the operation of CLAUDE, the owner
LUNCHEON • DINNER Daily • Closed Mon.
322 EAST 86 ST. (bet. 1st & 2nd Aves.)
AT 9-9996 & 427-3900

IL MORELLO
Ristorante Italiano
★★★
FORBES, NEW YORK TIMES
AND GOURMET
1460 SECOND AVE., (76 & 77) N.Y.C. 535-9310

Village Garden
"Original SUSHI"
Distinctive Japanese Cuisine
Open Patio Dining
49 Charles St. Greenwich Village 242-2155
(bet. W 4th St.)

Jack's Epicure
SERVING FRENCH & NORTHERN
ITALIAN CUISINE SINCE 1926
LUNCH MON. THRU FRI. / DINNER 7 DAYS
344 W. 46 ST. Restaurant Row Tel. 581-3449

The Urban Strategist/ OF HUMAN
BANDAGE—An Update on the City's Hospi-
tal Emergency Rooms.

Norton Bramesco, N.Y.C.

NEW YORK PLACES TO HIDE THE MX MISSILE
Joe Emmanuele, New Haven, Conn.

WAITER AT THE WALDORF—Tales of Cab-
bages and Kings
Mark Wolfson, Spring Valley, N.Y.

The Urban Strategist/ WHAT TO DO IF YOUR
LOVER CLASHES WITH YOUR BAG
Lucy Conley, Pine Brook, N.J.

MAYBE SHE'S DEAD—Contestant Theorizes
Why Her Entries Remain Unpublished
Nikki Rosa, N.Y.C.

TED TURNER'S TAX TIPS
Jim Cunningham, Denver, Co.

THE RACE FOR THE GRANT'S TOMB CONDOS
Fred Sahnner, N.Y.C.

PITCHERS AT AN EXHIBITION—A Report
from Spring Training
Bob Burke, N.Y.C.

ABOVE-GROUND BURIAL IS GOING UNDER-
GROUND
Oscar Weigle, Whitestone, N.Y.

CREAMER VS. CREAMER—The Dairy In-
dustry's Price War
Don Koll, N.Y.C.

On Madison Avenue/ YOU OUGHTA BE IN
FIXTURES
Jane Castle, Studio City, Calif.

The Insatiable Critic/ MUSSEL BOUND—Gael
Greene Courts Small Clams
Marc Doyle, Burke, Va.

ROUND-THE-CLOCK FOOTBALL—The New
24-Hour Playing League
Russ Lartz, Chicago, Ill.

WOKS IN PROGRESS—The Most-Improved
Chinese Restaurants in Town
Anthony Gray, Closter, N.J.

IS THE ILGWU USING ROBOTS TO BOOST
MEMBERSHIP?
Denise Alexander, Myrtle Beach, S.C.

Above, cinema verity. Competitors are in-
vited to submit the first line of a musical (to
rhyme ABABCC) wholly in malapropisms,
in the style of any well-known person and,
um, be suitable matter for a dubious novel,
as which of us is not. Postcards.

Jack Ryan, N.Y.C.
similarly: J. Baron, Brooklyn;
Lydia Wilen, N.Y.C.;
Dr. & Mrs. M. Leiman, Mineola, N.Y.

Competition Rules: POSTCARDS ONLY. One entry
only should be sent to Competition Number 474, *New
York Magazine*, 755 Second Avenue, New York, N.Y.
10017. It must be received by May 13. Editor's de-
cisions are final, and all entries become the property
of *New York*. First-prize winners will receive two-year
subscriptions to *New York*, and runners-up will re-
ceive one-year subscriptions. Results and winners'
names will appear in the June 6 issue. Out-of-town
postmarks are given three days' grace.

FACTORY OUTLET
the finals
SWIMWEAR • RUNNING WEAR
Low, Low Factory—Direct Prices
149 Mercer St., NYC 10012
Bet. Houston & Prince Sts.
Open 7 Days/10:00-5:45
431-1414
Send For Free Catalogue

**YOU DON'T HAVE TO BE
IRISH... TO LOVE.....**

Limericks

THREE FIRE PLACES and a GARDEN
Sizzling Steaks and Seafood Too.
Irish Specialties Are Our Brew.

Nightly Entertainment 683-4686
SECOND AVE. bet. 31st & 32nd Sts.

**New York Health
& Racquet Club**

When you
look better,



you
feel better!

**Give
city kids
a fresh
outlook...
Give
them some
fresh air.**

By giving \$84, you give a city kid two
weeks at a Fresh Air Fund Camp. Or give
a little of yourself as a Friendly Town Host.
But anything you can give is important.

The Fresh Air Fund

70 West 40th Street, New York, N.Y. 10018

☐ I'd like more information on
becoming a Host Family
in the Fresh Air Fund's Friendly
Town Program.

☐ I'd like to help give a kid two
weeks in the country.
Enclosed is my tax deductible
contribution.

Name _____

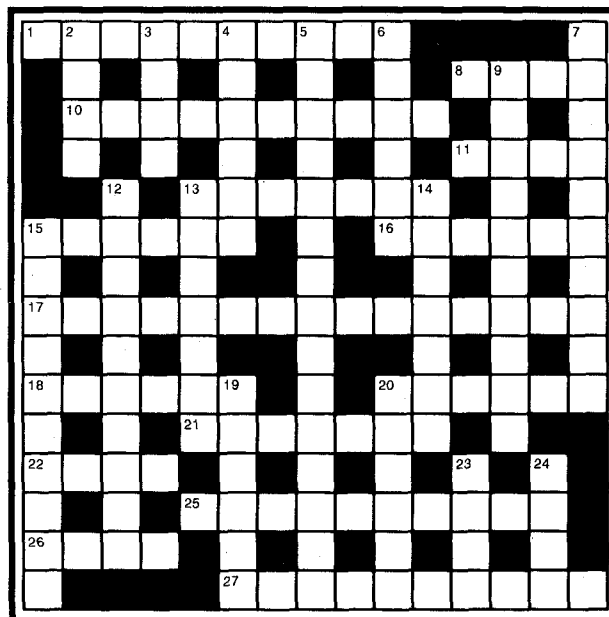
Address _____

City _____ State _____ Zip _____

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 1 Boy invades the eastern borders of Florida. (10)
- 8 Below it's certainly not very hot. (4)
- 10 Sympathetic kind of believer in the magic of water? (4-6)
- 11 The very notion of horrid earache! (4)
- 13 Native in Indonesian island is English. (7)
- 15 Measure taken with some hesitation by playwright. (6)
- 16 Rough drones sounded asleep. (6)
- 17 Wild language right in a democracy? (7, 2, 6)
- 18 Doesn't call for permits. (6)
- 20 Old-time tenpence? (6)
- 21 Easily frightened when circumventing the stream in a far from balanced way. (7)
- 22 Tell a tale during a short fast drive. (4)
- 25 Body which may make fine decisions? (10)
- 26 Something fishy about the destruction of Eros. (4)
- 27 Old fellow who looks after the girl? How sweet! (5, 5)



Down

- 2 "I am falser than — made in wine" (*As You Like It*). (4)
- 3 Measure of law? (4)
- 4 Is he awry — awry with the French? (6)
- 5 Description of furniture, clothing etc. in a Coward play? (6, 3, 6)
- 6 Explosive stuff on the seashore. (6)
- 7 Occasionally present and past. (3, 3, 4)
- 9 One of the fruits of advanced age? (10)
- 12 Minute crevice in which to bury saint, one in front of the church. (10)
- 13 Abe's led out by old ushers. (7)
- 14 Plenty I changed clumsily. (7)
- 15 Dad's essay gets preliminary blurb from the baker. (4, 6)
- 19 Large groups of swimmers, so lash out. (6)
- 20 Following Phil in song. (6)
- 23 A criminal turns up in the celebration. (4)
- 24 Looked in phoney edition. (4)

'QUEEN FOR A DAY': 'CUE' CROSSWORD / By Maura B. Jacobson

Across

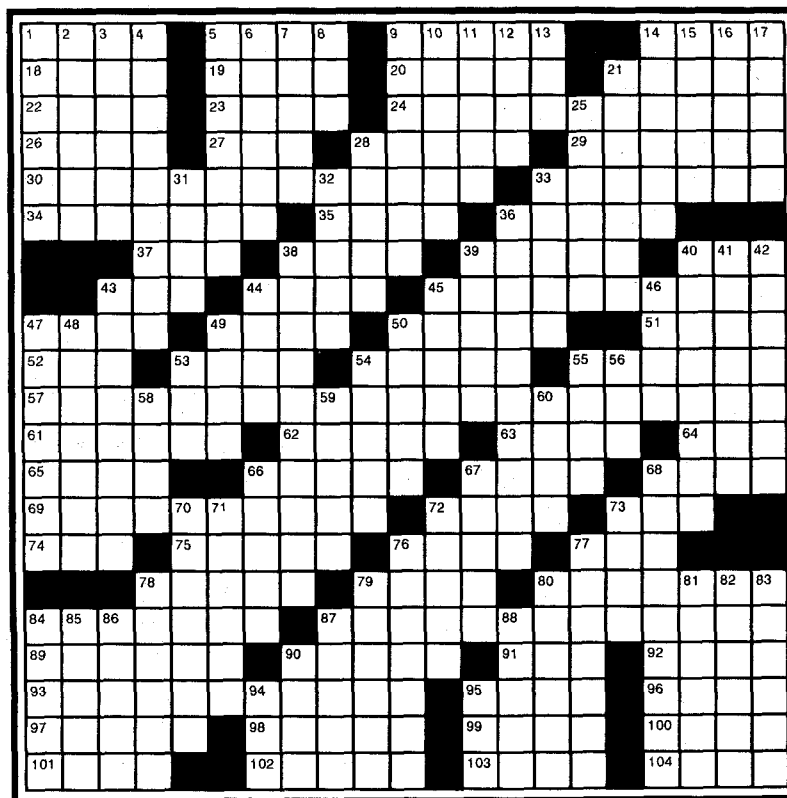
- 1 Surface measure
- 5 In the sack
- 9 Jetties
- 14 Prepares to fire
- 18 Factory
- 19 Turn on a pivot
- 20 Dwight's opponent
- 21 Triacetate fiber
- 22 Style of furniture
- 23 Epicenters
- 24 Mexican range
- 26 Leapin' —
- 27 Biblical lion
- 28 Unanimously
- 29 Sea nymph
- 30 Play of 1944
- 33 Hereditary rulers
- 34 Will subjects
- 35 Road and sand
- 36 Namely
- 37 Bushy clump
- 38 Lacerated
- 39 Sidekick of Napoleon
- 40 S. Am. monkey
- 43 Sawbuck
- 44 Treat for Fido
- 45 Dogpatch matriarch
- 47 Earl — Biggers (Chan's creator)
- 49 Hemp's relative
- 50 Sign on a calculator
- 51 Singer Coolidge
- 52 Retirement acct.
- 53 Life of Riley
- 54 Suntan-lotion ingredient
- 55 O.T.B. patron
- 57 Tune by Dvorak
- 61 Valuable
- 62 K.P. utensil
- 63 Capable of
- 64 Opposite of long
- 65 Run rampant
- 66 Minute amounts
- 67 Hood's goods
- 68 "Cinderella" team of 1969
- 69 Redd Foxx colleague
- 72 Tennyson heroine
- 73 — de deux
- 74 Symbols for tin
- 75 Silly ones
- 76 Eve's progeny
- 77 Have a late bite
- 78 Old leather flasks
- 79 N.Y. gallery
- 80 Motivating force

- 84 Overly sentimental
- 87 Dunaway movie
- 89 Slammin' Sam's associate, and others
- 90 Rhee's country
- 91 Grazing ground
- 92 Welles role
- 93 The way the British say it?
- 95 Khayyam
- 96 Munich's river
- 97 Acts as accomplice
- 98 Craze
- 99 Neural network
- 100 Glacial snow

- 101 Hentoff and Holman
 - 102 Mama's boy
 - 103 Fostered
 - 104 Nickname for Stallone, et al.
- ## Down
- 1 Charlotte —, Virgin Isl. capital
 - 2 Equestrians
 - 3 Hawk's kin
 - 4 Former campus
 - 5 Not proud (of)
 - 6 Favorable quotes
 - 7 Venerable Blake
 - 8 — Plaines

- 9 Long corridor
- 10 Non-literal phrases
- 11 "Maria —"
- 12 Jimmy Dorsey hit
- 13 Steak order
- 14 Round Table title
- 15 Highest Turkish peak
- 16 Certain Caribbean islands: Fr.
- 17 Mark of commendation
- 18 Luges
- 21 Gracious act
- 25 "Whose Life Is It —?"

- 28 Love, Italian style
- 31 Harrow's rival
- 32 Avignon's river
- 33 Campus digs
- 36 Rip-roaring
- 38 Reservation sights
- 39 Lord's lands
- 40 Partner of beer
- 41 Self-service eatery
- 42 Anatolian inns
- 43 Doortop windows
- 44 Industrious
- 45 Track man
- 46 Straight: prefix
- 47 Rids of weapons
- 48 Detrited state
- 49 Tie-ups
- 50 " — Making Eyes at Me"
- 53 Part of i.e.
- 54 Leave the beaten track
- 55 Cigarette stub
- 56 Alter —
- 58 Catches on
- 59 Writer Joyce Carol
- 60 Footless creature
- 66 "Rosmersholm" author
- 67 Hawaiian island
- 68 Daytime radio serial
- 70 Croquet gear
- 71 Like a viper
- 72 Mell Lazarus comic strip
- 73 Immature insect
- 76 In the indefinite future
- 77 Bad-mouthed
- 78 Sonneteers
- 79 Kind of chair
- 80 Be inventive
- 81 Device for raising nap
- 82 Annapolis grad's org.
- 83 Cubic meters
- 84 Mère
- 85 Curaçao's neighbor
- 86 Not yet encountered
- 87 Feature of the planet Jupiter
- 88 Fudd
- 90 River of an Oscar film
- 94 Mommy has three
- 95 Globe





MEET PLAYERS

New
Players Kings.
Regular and Menthol



12 mg "tar," 1.0 mg nicotine av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

© Philip Morris Inc. 1983

In 1886 Pierre Smirnoff produced a vodka so exquisite, he shared it with his closest friends. The Czar of Russia, the King of Spain, the King of Sweden...

It was Pierre Smirnoff's artistry, not his family tree, that endeared him to Czar Alexander III back in 1886.

It was then, with just one taste of Pierre Smirnoff's vodka, that the Czar appointed him the purveyor of spirits to the Russian Imperial Court.

After that, Pierre Smirnoff enjoyed an ever expanding circle of friends. Both Russian and European nobility immediately recognized the unique taste of his creation for what it was. Highly superior vodka. Naturally. Because he created it with only superior ingredients, in the finest Russian tradition.

Today, the tradition continues. The unique taste which captivated 19th Century aristocracy is available to you. It's called Smirnoff de Czar. And one sip will tell you why this very special reserve vodka is meant to be shared with only your closest friends.

Smirnoff de Czar
Special Reserve Vodka



Smirnoff de Czar® Vodka, 82.6 proof, distilled from grain, 1982, Ste. Pierre Smirnoff Fls. (Division of Heublein, Inc.), Hartford, Ct. Made in U.S.A.